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STARLOG 2000

NOV. #280

Kevin Sorbo's in command GENE RODDENBERRY'S ANDROMEDA

THE 6TH DAY: Oh my God, they're cloning Schwarzenegger!

TV Fantasies

BUFFY
Watcher's tales

ROSWELL
Unknown fears

SEVEN DAYS
Timely changes

FREAKYLINKS
Log-on for terror

SHEENA
New jungle Queen

Bruce Campbell says: "You don't know JACK!"

PLUS
FARSCAPE
VOYAGER
XENA

James Cameron unveils his first SF TV creation

Exclusive Interview!

DARK ANGEL

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15 YEARS AGO, WE WERE AWAKENED...

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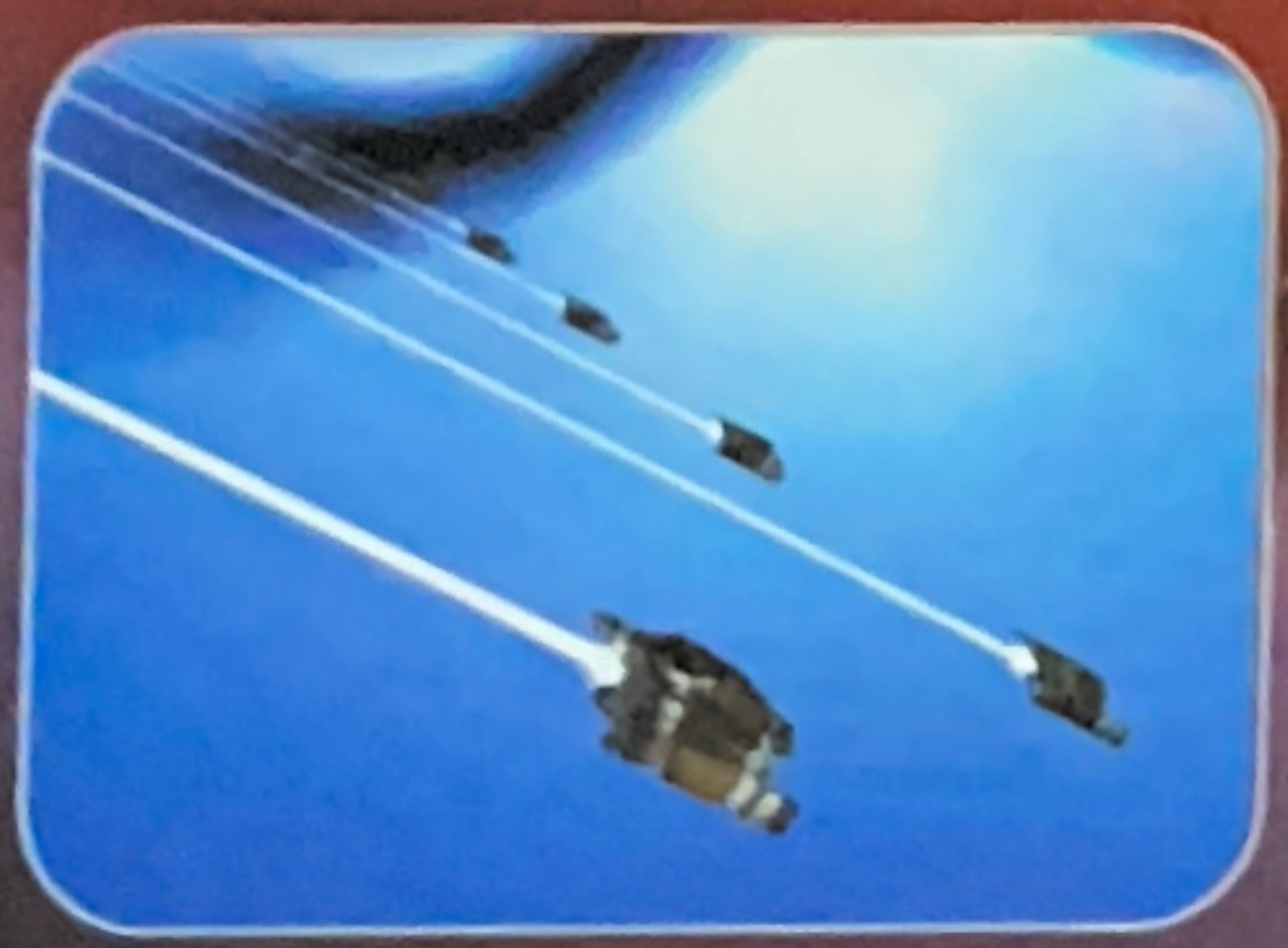

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STARLOG®

NUMBER 280
NOVEMBER 2000
THE SCIENCE FICTION UNIVERSE®

Gena Lee Nolin reigns as TV's new Sheena (see page 58).

Photo: Copyright 2000 Columbia TriStar Television

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NOVEMBER 7

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THEY'VE HAD THEIR 2000 YEARS...NOW IT'S OUR TURN.
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LOST SOULS
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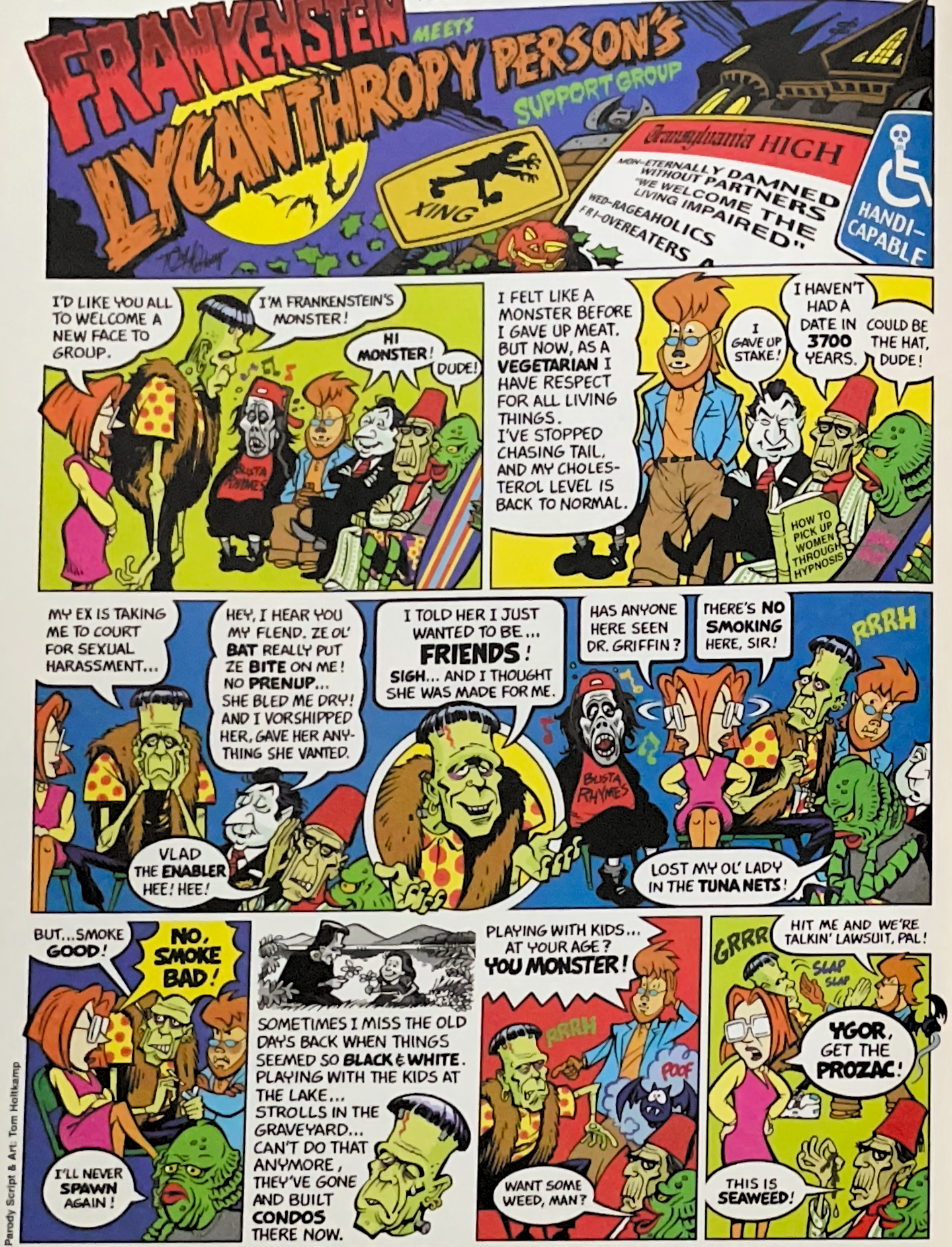
'TIS THE SEASON FOR CLASSIC MONSTERS TO HOWL AND PROWL, AND SINCE WE LIVE IN MODERN TIMES, IT'S TIME FOR A MODERN LOOK AT THEM. SO SHIVER NOW AS...


FRANKENSTEIN MEETS LYCANTHROPY PERSON'S SUPPORT GROUP
XING
Transylvania HIGH
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"WE WELCOME THE LIVING IMPAIRED"
WED–RAGEAHOLICS
FRI–OVEREATERS A
HANDI-CAPABLE
I'D LIKE YOU ALL TO WELCOME A NEW FACE TO GROUP.
I'M FRANKENSTEIN'S MONSTER!
HI MONSTER!
DUDE!
BUSTA RHYMES
I FELT LIKE A MONSTER BEFORE I GAVE UP MEAT. BUT NOW, AS A VEGETARIAN I HAVE RESPECT FOR ALL LIVING THINGS. I'VE STOPPED CHASING TAIL, AND MY CHOLESTEROL LEVEL IS BACK TO NORMAL.
I GAVE UP STAKE!
I HAVEN'T HAD A DATE IN 3700 YEARS.
COULD BE THE HAT, DUDE!
HOW TO PICK UP WOMEN THROUGH HYPNOSIS
MY EX IS TAKING ME TO COURT FOR SEXUAL HARASSMENT...
HEY, I HEAR YOU MY FLEND. ZE OL' BAT REALLY PUT ZE BITE ON ME! NO PRENUP... SHE BLED ME DRY! AND I VORSHIPPED HER, GAVE HER ANYTHING SHE VANTED.
VLAD THE ENABLER HEE! HEE!
I TOLD HER I JUST WANTED TO BE... FRIENDS! SIGH... AND I THOUGHT SHE WAS MADE FOR ME.
BUSTA RHYMES
HAS ANYONE HERE SEEN DR. GRIFFIN?
THERE'S NO SMOKING HERE, SIR!
RRRH
LOST MY OL' LADY IN THE TUNA NETS!
BUT... SMOKE GOOD!
NO, SMOKE BAD!
I'LL NEVER SPAWN AGAIN!
SOMETIMES I MISS THE OLD DAYS BACK WHEN THINGS SEEMED SO BLACK & WHITE. PLAYING WITH THE KIDS AT THE LAKE... STROLLS IN THE GRAVEYARD... CAN'T DO THAT ANYMORE, THEY'VE GONE AND BUILT CONDOS THERE NOW.
PLAYING WITH KIDS... AT YOUR AGE? YOU MONSTER!
RRRH
POOF
WANT SOME WEED, MAN?
GRRR
HIT ME AND WE'RE TALKIN' LAWSUIT, PAL!
SLAP SLAP
YGOR, GET THE PROZAC!
THIS IS SEAWEED!

Parody Script & Art: Tom Holtkamp

NEXT TIME: THE LAWYER OF FRANKENSTEIN MEETS LYCANTHROPY PERSON'S DREAM TEAM!

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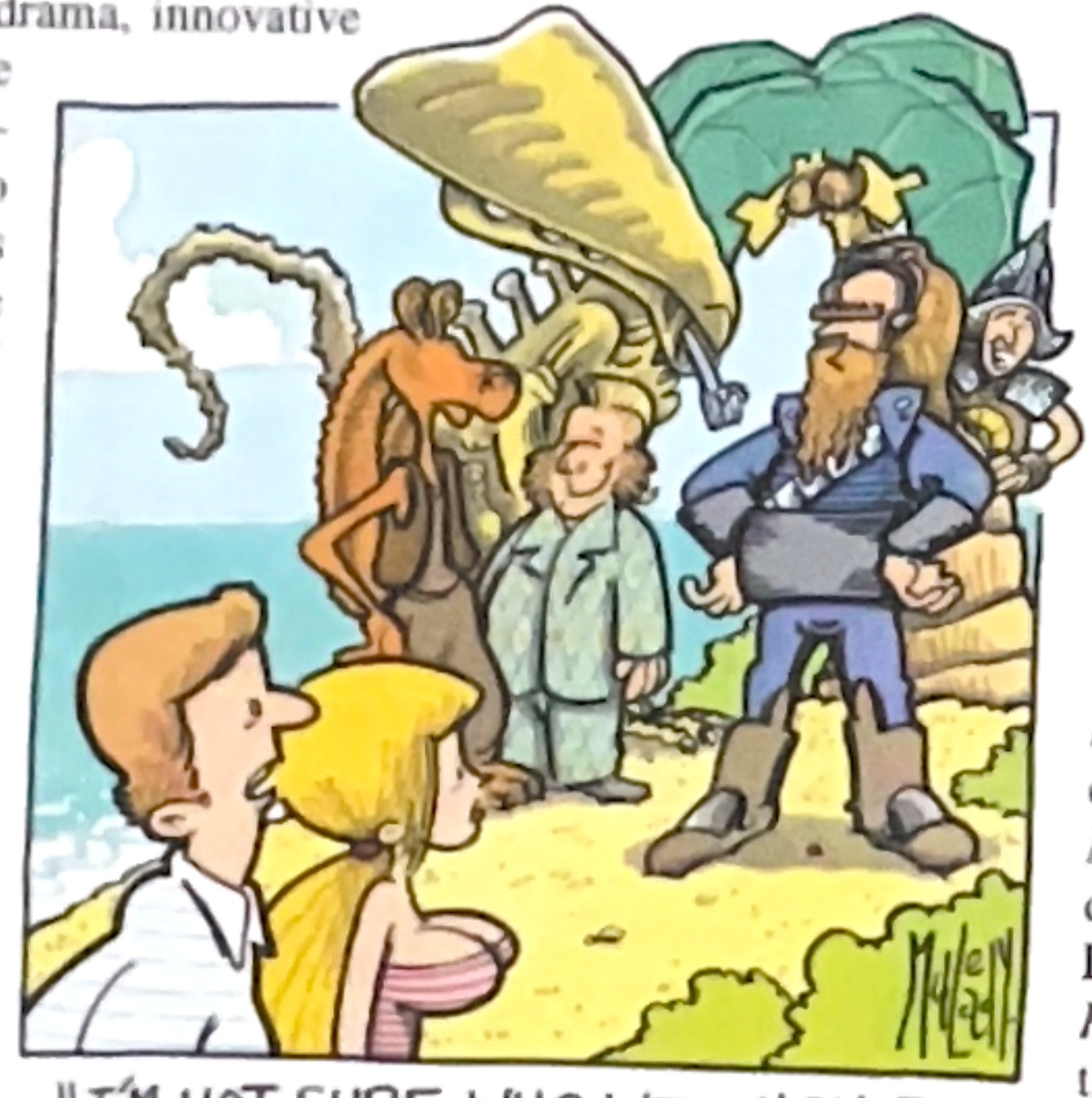
RHAPSODY FOR BLUE

...STARLOG #276 was the second great issue in a row for the magazine. (The first was #275, which dealt with the *X-Men* movie.)

My favorite article was Rhonda Krafchin's interview with *Farscape*'s Virginia Hey ("Lady in Blue"). Almost overnight, *Farscape* has become my favorite non-*Star Trek* SF series after *The X-Files* and *Batman Beyond*. This is because the show's cool visual FX are supported by compelling drama, innovative storylines and even some insightful social commentary. Another key to *Farscape*'s success is its intriguing characters—like the gentle yet strong-willed priestess, Zhaan. She endures the same temptations as anyone else, but her belief in a Higher Power gives her the strength to resist them. This is a great message in an age in which people use everything from illicit drugs to guns to deal with life's frustrations.

Though it's your 24th year of publication, STARLOG remains one of the best and most professional SF magazines on the stands today. This magazine has endured because it covers *all* aspects of the genre whether past or present, mainstream or cult. Continue the excellent work.

Frederick D. Weaver
Address Withheld



"I'M NOT SURE WHO WE SHOULD VOTE OFF THE ISLAND FIRST."

Art: Bob Muleady

X-BIOS

...Thanks for the "Agent of Fortunes" interview with Gillian Anderson in STARLOG #275. Not only was I impressed with it, I was also enlightened by the real Anderson the more I read.

Since Ian Spelling has written a lot about Anderson, he should do an authorized biography on her, with lots of photos. It would be an excellent tribute.

Al Munro
Address Withheld

*Actually, there have already been several Anderson paperback bios published—including one (*The Anderson Files*) by STARLOG's Marc Shapiro. Shapiro is now finishing up an authorized book,* The Official X-Files Guide to Season Seven *(exact title TBA). It'll be out from HarperCollins in December. Former STARLOG contributor Brian Lowry—now with the* Los Angeles Times*—wrote the first two volumes in that series (*The Truth is Out There *and* Trust No One*).*

NEVER AGAIN

...I am heartsick at the thought of never seeing a new episode of *Now and Again*. I can't believe CBS has made such a bad judgment call and has decided not to renew the series.

Now and Again was the most original show to come along in years, and considering the fandom it has built, I'm not alone in this thought. It combines SF, drama, romance and human nature into each episode. It's hard to believe in a network that can't see the value of such a show.

Lucy Jablonsky
Lucyj1@aol.com

Well, we loved it, too. But then we also loved The Others, Legend, Brisco County, Kolchak, VR.5, Alien Nation *and many other series killed after a year or less. Don't get us started.*

...Here are my views on the SF dreck of the week: *Star Trek Voyager*'s "Unimatrix Zero" was a *big* zero. The episode was too predictable, and why would Janeway, Tuvok and Torres let themselves be captured and assimilated? Did they learn *nothing* from Captain Picard's experience?

The worst decision I have ever heard was making Traci Lords the new female lead in *First Wave*. I see this show disappearing real fast.

And last but not least, I *knew* that CBS would cancel a great SF show like *Now and Again*. SF never does well on network TV. Look at what happened to *Harsh Realm*. Thank God the FX Channel decided to run all nine episodes, but what a great series it *could* have been.

Thank you, STARLOG, for 24 years of great interviews and SF coverage.

Mark Andrew Kaufman
Address Withheld

APPLAUSE, APPLAUSE

...I'm just writing to let you know I've been reading your old ink-on-paper version since issue #1. I have always enjoyed STARLOG and I really loved the long-lost FUTURE a.k.a. FUTURE LIFE.

There's a name from the past, eh! Matter of fact, I had a letter printed in your old sister publication. I really like your colorful covers, great layouts and informative articles. There have been many SF mags in the last 25 years that have come and gone, but STARLOG has always remained solid in the market. Here's to another quarter-century of covering SF as we know it.

Douglas E. Graves
TaoChimpy@aol.com

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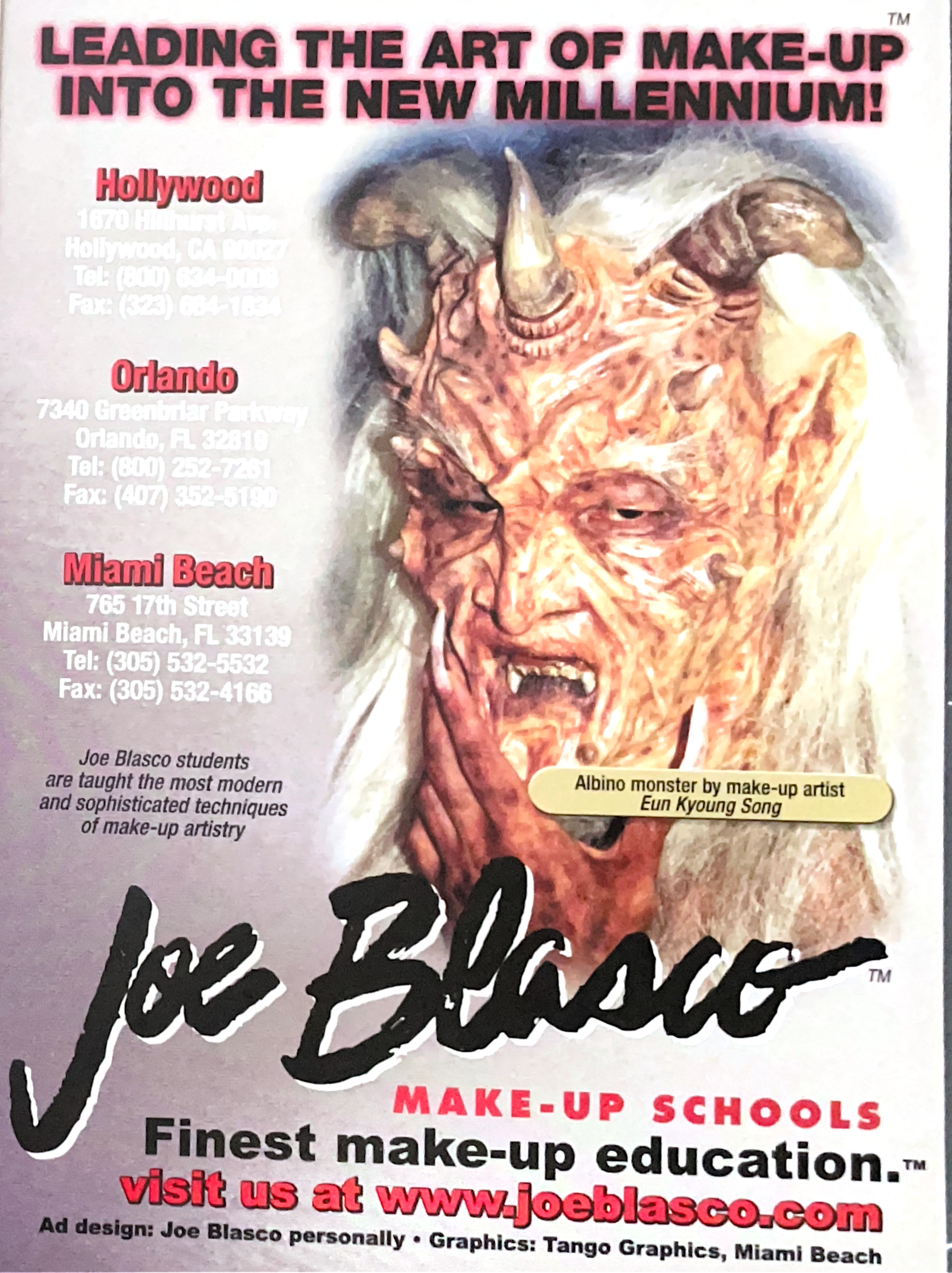
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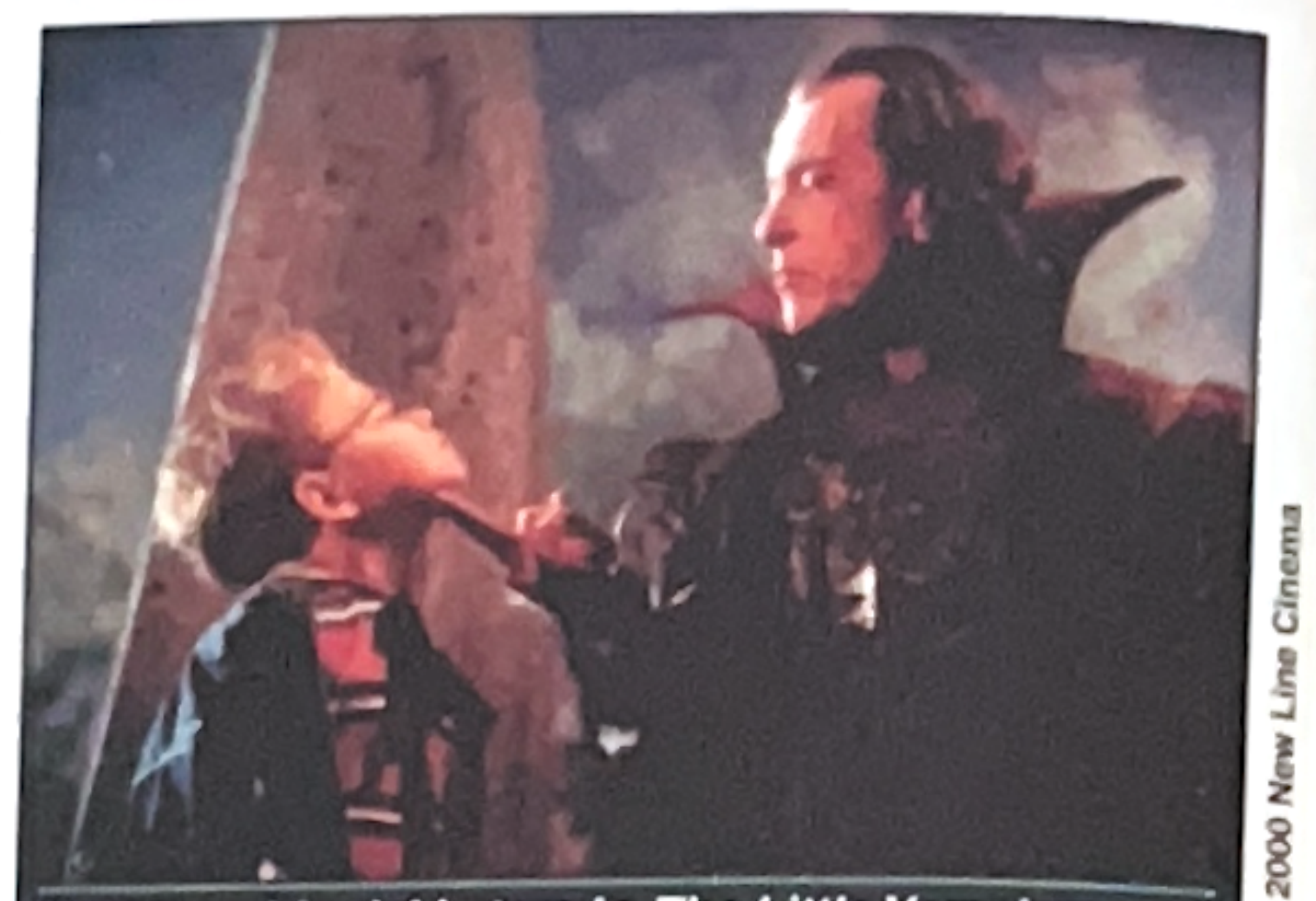
EVERYBODY HAS A STORY. WHAT'S YOURS?

MEDIALOG

By DAVID McDONNELL

TRIBUTE

New York City's American Museum of Natural History will host a short 3-D slide tribute to our late friend STARLOG FX Editor David Hutchison on Friday, November 3. Pending time conflicts with the New York City Marathon, a memorial will *tentatively* follow at 11 a.m. Saturday, November 4 at the Rambles in Central Park. Further details and a confirmation of the Central Park event should be available circa October 25 via e-mail from STARLOG (contact us at communications@starloggroup.com). Friends, colleagues and STARLOG readers are invited to both "Hutch" tributes. He died May 3 after a six-month battle with pancreatic cancer (see STARLOG #277).



Jonathan Lipnicki stars in *The Little Vampire*, premiering October 27. The film—based on the novel series by Angela Sommer-Bodenburg—was scripted by Karey (*Chicken Run*) Kilpatrick and Larry (*Beetlejuice*) Wilson. Genre vets Richard E. Grant and Alice Krige co-star.

Photo: Copyright 2000 New Line Cinema

SEQUELS & REMAKES

Boaz (*The Punisher*) Yakin will direct a live-action movie version of the smash animated series *Batman Beyond*. He'll co-script as well, working with animated Batman gurus Paul Dini and Alan Burnett.

By the way, the toon original gets some play October 24 as Warner Home Video premieres a new animated movie in VHS and DVD: *Batman Beyond: Return of the Joker*. It's written by Dini and directed by series veteran Curt Geda. The Dark Knights of tomorrow and today are once again voiced by Will Friedle and Kevin Conroy. Also in the cast: *Sabrina's* Melissa Joan Hart and Angie (*Law & Order*) Harmon. And, of course, Mark Hamill laughs it up as the Joker.

Now, David Hayter—who got sole screenplay credit on *X-Men*—is the writer on the inevitable *Pitch Black 2*. Hayter is also rewriting the *Incredible Hulk* movie. Previous writers on this version of Marvel's green behemoth include Michael Tolkin and Michael (*Cliffhanger*) France. An earlier, different *Hulk* script was by Jonathan (*Armageddon*) Hensleigh.

GENRE PEOPLE

Making his move from animation to live-action, *Dinosaur* co-director Ralph Zondag (STARLOG #276) will helm an upcoming fantasy film variation on the Tarzan-Mowgli-Romulus & Remus myth for MGM. It's about an orphaned kid who's *Raised by Ghosts*.

George Takei narrates *Alien Oceans: The Voyage to Dharmok's Gate*. It's a full-dome planetarium adaptation of the *Planetary Traveler* video. Having premiered this summer, it plays at the Houston Museum of Natural Science's Burke Barker Planetarium through December 31. Tickets are $4 adults, $3 kids. For more info, see the museum's website (www.hmns.org) or call 713-639-4629.

GENRE TV

Cursed (also known as *The Steven Weber Show*) premieres October 5. It's a sitcom with a trace of fantasy to it.

Although its last new first-run episode ("Final Appeal") aired last month on Showtime, *The Outer Limits* may not be over yet. The Sci-Fi Channel—which later rebroadcasts the episodes after the Showtime run—is talking with MGM TV about continuing the revival and making further new shows just for Sci-Fi.

Those four *RoboCop: Prime Directives* TV movies don't have American airdates yet, but they do have titles: *Dark Justice*, *Meltdown*, *Resurrection* and *Crash and Burn*.

Among the mostly animated Nelvana shows premiering September 30 for Saturday morning runs on PBS—yes, PBS—are *George Shrinks* (created by William Joyce, the misadventures of a kid shrunk to three inches high) and *Seven Little Monsters* (based on a Maurice Sendak book).

CHARACTER CASTINGS

He may not be Boris Karloff, but he's a sufficiently sinister substitute. Sir Anthony Hopkins succeeds the late Karloff as the narrator of the live-action movie adaptation of *How the Grinch Stole Christmas*.

Frances O'Connor—soon to be seen in *Bedazzled* (which opens October 20)—will star in Steven Spielberg's *A.I.*

Add Téa (*Deep Impact*) Leoni and Michael (*The Fisher King*) Jeter to the menu of dinosaur snacks in *Jurassic Park III*.

Harry Potter and the Sorcerer's Stone has its young cast: 11-year-old Daniel Radcliffe as Harry, Emma Watson as Hermione and Rupert Gint as Ron. Only Radcliffe—seen as young David in a BBC version of *David Copperfield*—has acted professionally before. Interestingly, the somewhat different, more British version of the movie to be released in the United Kingdom will be known by the book's original British title, *Harry Potter and the Philosopher's Stone*. Shooting begins next month.

COMICS SCENE

Blade director Stephen Norrington has signed up to bring another Marvel supernatural hero to the screen. He'll helm *Ghost Rider*, scripted by *Blade's* David S. Goyer (who discussed this project *five* years ago in COMICS SCENE #49). Dimension Films has committed to the Crystal Sky Productions project. The budget's tagged at $75 million—and a sizeable portion of it will have to be spent realizing a character who spends his heroic time cruising along on a blazing motorcycle, helmetless with a flaming skull head.

Speaking of supernatural superheroes, Jason Pomerance is scripting a Warner Bros. TV movie pilot version of *Deadman*. It's intended for airing on TNT—which is mulling a similar *Witchblade* series thanks to the ratings performance of the TV movie pilot *Witchblade* previewed last issue.

UPDATES

Thanksgiving's fantasy films now have specific release dates. *Red Planet* opens November 3. *Little Nicky*, the devilish Adam Sandler comedy, follows a week later. *The 6th Day* and *How the Grinch Stole Christmas* (with Jim Carrey) share November 17.

New Line Cinema has picked up the independently made *Dungeons & Dragons*. Current plans call for a release in December.

Lions Gate Films will release Laurence Fishburne's *Once in the Life*. He directed the non-SF movie, based on his own stage play, and stars in it as well.

Loglines will return next issue.

FILM FANTASY CALENDAR

Release dates are *extremely* subject to change.

October: *Impostor, Book of Shadows: Blair Witch 2, Lost Souls, Bedazzled, The Little Vampire.*

November: *Red Planet, The 6th Day, 102 Dalmatians, How the Grinch Stole Christmas, Little Nicky, Cherry Falls, Rugrats in Paris, Unbreakable.*

December: *The Emperor's New Groove, Shadow of the Vampire, Dungeons & Dragons, 2001: A Space Odyssey* (re-release).

Sci-Fi tv

Note: Due to TV coverage of the Olympics, the Presidential election (& debates) and baseball playoffs (& the World Series), *all* October airdates are extremely subject to change.

ANDROMEDA

Premiering in syndication the week of October 2. See the interview with Kevin Sorbo on page 45.

ANGEL & BUFFY

Both series' new seasons premiere September 26 on the WB. See page 54 for a chat with Anthony Stewart Head.

BEASTMASTER & CLEOPATRA 2525

Second seasons of both shows premiere in syndication the week of October 2.

CHARMED

Third season premieres October 5 on the WB. Jennie Garth will guest star this fall. Julian McMahon has joined the cast as an Assistant D.A.

DARK ANGEL

Premiering on Fox October 3. See page 26 for an interview with co-creator James Cameron.

EARTH: FINAL CONFLICT

Fourth season premieres the week of October 2 in syndication. Melinda Dienes joins the cast this fall.

FARSCAPE

Second season episodes air on the Sci-Fi Channel. Renewed for a 22-episode third season. See the gatefold opposite page 43 for more art & designs.

FIRST WAVE

Airing on the Sci-Fi Channel. September 24: "The Believers" (final second season episode's American debut). The third season bows in the U.S. January 8.

FREAKYLINKS

Premiering on Fox October 6. Its time slot has been changed to 9 p.m. Fridays (instead of 8 p.m.). See page 76.

FREEDOM & LEVEL NINE

Both shows premiere on UPN October 27. *Freedom* was formerly *Resistance*.

FUTURAMA

Renewed for a third season on Fox. Premieres November 5.

JACK OF ALL TRADES

Second season debuting in syndication the week of October 2. Upcoming episodes: "The Morning After" & "One, Two, Three, Give Me Lady Liberty," both directed by Michael Hurst. See page 50 for a chat with Bruce Campbell.

NIGHT VISIONS

Delayed to a mid-season premiere on Fox. It's now targeted for a January debut.

QUEEN OF SWORDS

Premiering in syndication the week of October 2: "Destiny," written by James Thorpe. An avenging daughter becomes the masked heroine. October 9: "Death to the Queen," written by Jocelyne Simmons, directed by Jon Cassar. Don't be heroic, Queen, it's a trap! October 16: "Honor Thy Father," written by Durnford King, directed by Brian Grant. Two prison escapees cause problems. October 23: "Vengeance," written by Thorpe, directed by Brian Grant. The Queen must protect Dr. Helm (*Highlander's* Peter Wingfield) from harm. October 30: "Fever." See page 72 for a talk with Tessie Santiago.

RELIC HUNTER

Second season premieres in syndication the week of September 18: "The Put Back," written by Jeff King, directed by Ian Toynton. Sydney & Nigel must restore a stolen artifact if they're to save the life of a fast-aging pal. September 25: "Dagger of Death," written by Jurgen Wolff, directed by Toynton. Did the dagger of Kali make a meek anthropologist go on a rampage?

October 2: "Last of the Mochicans," (no relation to the Mohicans), scripted by Ron Levinson, directed by John Bell. Rebels & headhunters imperil Sydney & Nigel after a jungle plane crash. Guest starring Richard (TV's *Robocop*) Eden. October 9: "The Legend of the Lost," written by Leonard Dick, directed by Bell. Are the duo really on the trail of a lost civilization? Guest starring Blu (TV's *Robocop*) Mankuma and Phil (*War of the Worlds*) Akin. October 16: "Fertile Ground," written by Michelle Lovretta, directed by Terry Ingram. Reuniting with a high school sweetie leads Sydney on a quest to Madgascar. October 23: "Gypsy Jigsaw." October 30: "Three Rivers to Cross."

ROSWELL

Renewed for a 13-episode second season on the WB. Premieres October 2. See page 64 for a talk with Nick Wechsler.

SABRINA THE TEENAGE WITCH

Having moved from ABC, its new season debuts September 22 on the WB. Sabrina goes to college this fall. Soleil Moon Frye joins the cast as her roommate.

Now conjuring up smiles on another network, Melissa Joan Hart will direct the 100th episode of *Sabrina*.

Photo: By & Copyright 2000 Scott Weiner

SEVEN DAYS

Third season premiere on UPN. October 11: "Rhino," written by David Aaron Freed & Howard Salus, directed by *Alien Nation's* Kenneth Johnson. October 18: "Stairway to Heaven," written by Stephen Beck, directed by John McPherson. October 25: "PeaceKeepers," written by Tim Finch & Reuben Leder, directed by Charles Picerni. See page 68.

SHEENA

Premiering air in syndication the week of October 2. See the interview with Gena Lee Nolin on page 58.

STARGATE SG-1

Initially premiering on Showtime, episodes later air in syndication. September 29: "Upgrades."

STAR TREK: VOYAGER

Renewed for the 2000-2001 season, its last. UPN season premiere: October 4: "Unimatrix Zero II." October 11: "Drive," directed by Rick Kolbe. It's an interplanetary *Wacky Races* with speedy starships competing. October 18: "Imperfection," directed by David Livingston. Seven & the Borg kids. October 25: "Critical Care," directed by Terry Windell. The Doctor makes another house call. Upcoming: "Flesh & Blood" two-parter, "Inside Man" (with Dwight Schultz back as Reg Barclay, Marina Sirtis, Richard Herd). See the gatefold opposite page 34 for an updated episode checklist.

THIRD ROCK FROM THE SUN

Renewed for a fifth season on NBC. Its previously announced fall time slot has been changed. It will instead air Tuesdays, 8:30 p.m.

THE X-FILES

Eighth season premieres on Fox November 5.

XENA: WARRIOR PRINCESS

Sixth season premieres in syndication the week of October 2: "Coming Home." October 9: "Heart of Darkness." October 16: "The Haunting of Amphipolis." October 23: "Who's Gurghan?" October 30: "Legacy." Renée O'Connor will direct "Vengeance & Mercy."

VIDEOLOG

By TOM WEAVER

LITERARY LEGENDS

In the two decades following its 1980 PBS debut, the TV movie *The Lathe of Heaven* became their most-requested program. To commemorate its 20th anniversary, New Video has brought the long-lost feature to VHS and DVD. Bruce Davison stars as George Orr, a man tormented by the realization that his dreams influence reality—and by his psychiatrist (Kevin Conway), who recklessly plots to use Orr's amazing ability to create a better world. *Lathe* is based on the 1971 bestseller by Ursula K. Le Guin, who appears in a Bill Moyers-conducted interview on the $24.98 DVD only.

Written a dozen or so centuries earlier, *Beowulf* comes to VHS and DVD ($29.95) as a much-changed futuristic version. Christopher Lambert stars as the courageous warrior Beowulf, who learns of the existence of the evil, man-eating creature called Grendel. Billed as "the ultimate battle of good vs. evil," *Beowulf* will be released this month by Dimension Home Video.

Christopher Lambert gets futuristic as a post-mythic hero known as Beowulf.

Photo: Copyright 2000 Buena Vista Home Entertainment, Inc.

MORLOCKS R US

Rod Taylor travels through time, from 1899 London to the Morlock-ruled world of 802,701, in George Pal's adaptation of the landmark H.G. Wells novel *The Time Machine* (1960). The special features on this widescreen DVD ($24.98) include a trailer, production notes and "Making of" documentary.

Other widescreen Pal features scheduled for DVD release by Warners that same day (October 3) are *tom thumb* (1958), the Grimm Brothers fairy tale starring Russ Tamblyn, and *7 Faces of Dr. Lao* (1964), with Tony Randall in the multiple titular roles.

In yet another triumph of DVD synchronicity, Image greased the runway for this Pal triple-bill with their DVD release *The Fantasy Film Worlds of George Pal* ($29.98). Documenting the filmmaker's life and work (including his Puppetoons), *Fantasy Film Worlds* includes rare interviews with Pal as well as reminiscences from Tamblyn, Ray Bradbury, Tony Curtis, Janet Leigh, Charlton Heston, Robert Wise and Joe Dante.

KID STUFF

Disney devotees can look forward to Buena Vista DVDs of *The Adventures of Ichabod and Mr. Toad* (comprised of the stories "The Wind in the Willows" and "The Legend of Sleepy Hollow") and *The Black Cauldron. Ichabod* and *Cauldron* come with bonus cartoons ("Grim Grinning" on the former, "The Headless Horseman" and "Save the Cauldron" on the latter). Both are $29.98.

So is this perfect Halloween DVD treat: Buena Vista's Special Edition of *Tim Burton's Nightmare Before Christmas* (widescreen). *Nightmare*'s extras include an audio commentary by director Henry Selick, deleted footage and, best of all, Burton's short films "Vincent" and "Frankenweenie." Burton's *Edward Scissorhands* has also come to DVD in a "10th Anniversary Edition," sporting a "Making of," audio commentary by Burton and Danny Elfman, conceptual art and more. It's $29.98 from Fox.

A double-dose of computer-animated entertainment, *Toy Story* and *Toy Story 2* have been paired in a three-disc DVD Special Edition ($69.98 from Buena Vista) boasting an unbelievable array of bonus materials: audio commentaries, the Pixar shorts "Tin Toy" and "Luxo Jr.," "outtakes," storyboard-to-film comparisons, early animation tests, music videos, a guide to hidden jokes and much more. *Toy Story* is widescreen while *Toy Story 2* is presented in both widescreen and in a full-frame version created especially for video.

JURASSIC PARKING

The dino-sized news in the DVD world is the October 10 release of Collector's Editions of Steven Spielberg's *Jurassic Park* and *The Lost World: Jurassic Park*. *JP* extras include a documentary, behind-the-scenes footage of pre-production meetings, Phil Tippett "animatics," production photos and storyboards. The icing on the *Lost World* cake is the never-before-released "Making of *The Lost World*," accompanied by cast/crew interviews, deleted scenes, illustrations and early conceptual drawings, storyboards, models and more.

Both $26.98 releases will also feature a home video "first": A chance to take part in a "live, on-location" webcast and chat with cast and crew on the set of *Jurassic Park III* (now in production) via an exclusive link accessed through the discs' DVD-ROM features. *JP III* previews and trailers (and a "live" webcast of its premiere) will also be accessible.

Fans with deep pockets can spring for the limited-run *Jurassic Park/Lost World* Deluxe Box Set ($119.98) which includes the DVDs, CD soundtracks, a specially designed collector's box and, yabba dabba doo, a certificate of authenticity. Dinosaur devotees on a budget will probably be just as happy with the VHS two-cassette Collector's Editions of the two titles; each comes with the movie on one cassette and, on the other, many of the same extras as the DVD.

Did *Gorgo* inspire Spielberg? You bet *Jurassic*. Take a second (or third, or 30th) look at that classic 1961 dinosaur adventure on DVD courtesy of VCI ($24.98). Extras include a short booklet on the movie's making, penned by yours truly.

CUT-RATE CONQUESTS

They're definitely "oldies," but the jury's still out on whether they're "goodies": 1964's *Pajama Party* (MGM/UA, widescreen DVD, $19.98) features veterans from AIP's *Beach Party* series along with Tommy Kirk as a Martian teenager who arrives on Earth to pave the way for an invasion. He falls in love with Annette Funicello instead. The "kitchen sink" cast includes Dorothy Lamour, Jesse White, Teri Garr and, supplementing their Social Security income, Elsa Lanchester and Buster Keaton.

My Son the Vampire (1952) is a slapstick-filled English-made cross-dressing comedy with Bela Lugosi as a mad scientist who thinks he's a vampire, and is preparing to build an army of robots with which to conquer the world. But Mother Riley—a female scrubwoman played by male comic Arthur Lucan—is drawn into the plot and disrupts his plans. Poor Bela! On DVD from Image, $24.98.

Other Golden Turkeys on the Image horizon include *The Cosmic Man* (John Carradine), *The Beast of Yucca Flats* (Tor Johnson), *Robot Monster* (*not* in 3-D, sad to say), *Teenagers from Outer Space, Beware! The Blob* and a special edition (!!) of *Frankenstein's Castle of Freaks*, starring Rossano Brazzi, Michael Dunn and "Boris Lugosi." Poor Boris!

DVDS IN BRIEF

Also arriving on DVD: *Jason and the Argonauts* (2000, Artisan, $19.98), the recent three-hour made-for-TV rendition of the Greek search for the magical "Golden Fleece." Includes a "Making of" doc.

The Rocky Horror Picture Show (1975, Fox, $29.98), unveils an "All-New 25th Anniversary Edition" for fans who enjoy doing the Time Warp again… and again… and again… and (sigh) again. The two-disc set includes previously deleted musical scenes, "Making of," DVD-ROM games and a full-length audience participation track.

Kronos (1957, Image, $24.98) is a flying saucer that crashes in the Gulf of Mexico and comes ashore as a giant, energy-sucking robot, marching up the coast in search of power supplies. Can Jeff Morrow and George (voice of George Jetson) O'Hanlon save Earth from this monolithic metal monster from space? Widescreen.

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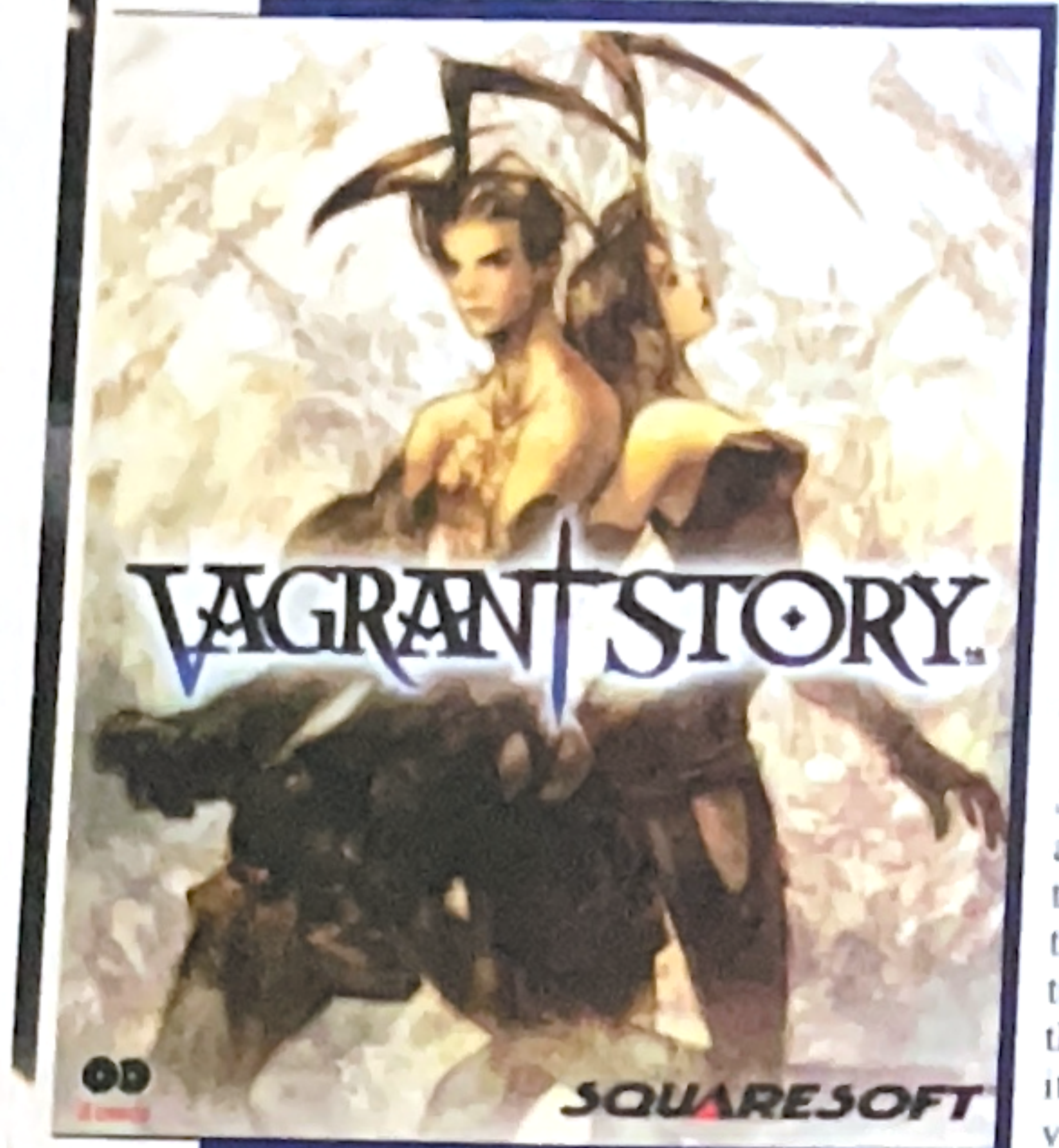
GAMELOG

By MIKE McAVENNIE

ROCKING ROLE PLAYING

For Sony PlayStation owners who like a role-playing game with a good plot, look no further than *Vagrant Story* ($49.99), an RPG from SquareSoft (the company that brought you the super-popular *Final Fantasy* franchise) that blends adventure, espionage, mystery and excitement with amazing graphics and super playability.

You're Ashley Riot, a tragic medieval "Riskbreaker" warrior for the Valendia Knights of the Peace (VKP). Your name might as well be Mud, however, since it's being slung around as the prime suspect in the assassination of Valendia Kingdom's Duke Bardorba. The Duke escaped the seizure of his kingdom at the hands of Sydney Losstarot and his cult worshippers of the legendary priestess Mullenkamp, only to be murdered a week later. Unfortunately, the Duke's death ties in with Ashley's disappearance in the deserted city of Lea Monde, lost a quarter-century ago in a massive earthquake. In Lea Monde, Ashley not only faced off against monsters, the undead and magic, but learned of the feud between the Mullenkamp and the VKP.



Vagrant Story is a winner from beginning to end.

Art: Copyright 2000 Square Co, Ltd.

The rest of *Vagrant Story* is for you to discover, as exploration is the aim of this game, not to mention the charm. It's almost easy to overlook, though, since this game has so many positive aspects—a rarity in video game RPGs, which either offer you all flash and little substance, or burden you with so much substance it's not worth waiting for the anticlimactic flash.

First, there's the game's graphics and sound, both of which are killer. The story sequences, lighting, character animations and 3-D environments are beautifully rendered, and the music captures the feel of the game to a T. SquareSoft does such a nice job combining all of these elements, that you can almost ignore the comic-book style balloons used to represent character dialogue (note we said "almost"—good voice actors would have really sent this game over the top).

Vagrant Story's real strengths, however, are the systems which more experienced RPGers will find especially appealing. The battle system is terrific—when a sphere opens up to target the range between Ashley's weapon and his opponent, Ashley can select not only which area to attack, but also the exact body part to hit. The damage varies depending on what part you target, as does the risk—you can try going for your enemy's head to cause extensive damage, or attempt the easier shot on his sword arm, which might be enough to make him run if he's too weak to slug it out with you. To really hurt your enemies, Ashley can also link "chain attacks" together for a combination hit, or use his "Break Arts" ability and give up some of his own power to inflict as much harm as possible.

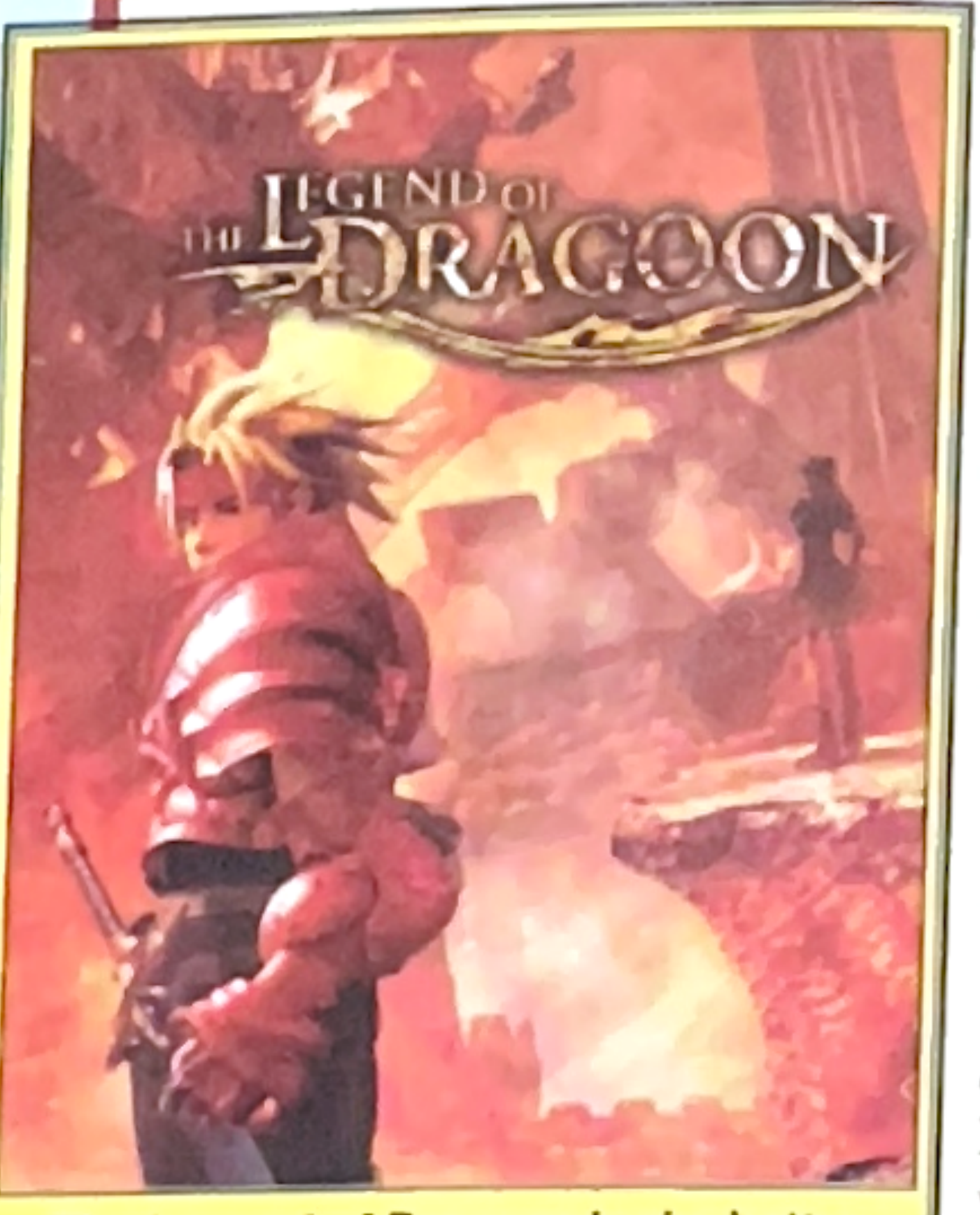
If you still feel you're not realizing your potential, you can always create your own armor and weaponry, thanks to the workshops you'll find throughout Lea Monde. You can also disassemble and combine your weapons with more powerful ones, even magical items, to give them that oh-so-special touch.

Simply put, you'll be hard-pressed to find a better RPG out there than *Vagrant Story*, though you might want to think twice if it's going to be your *first* one. It's a bit overcomplicated for the less-experienced gamer, and to be honest, any other current RPG out there would only be a disappointing step down after this experience. Still, if you're patient and willing to explore, this is the game to try. You'll be glad you did.

DRAGOON ART

The Legend of Dragoon ($49.99), Sony Computer Entertainment's new foray into RPG play for the PlayStation, is a game that looks quite—well let's strike that—*extremely* impressive, at first glance. It offers solid graphics, lavish backgrounds and truly inspired CGI animation sequences (as it should—the game takes up *four* discs). The gameplay itself, however, is less than spectacular. In fact, at times it's downright annoying.

Here's the story: You're Dart, a touchy loner with a mad-on for the "Black Monster" that killed his parents. Unfortunately, he's also the poor schmoe who has arrived just in time to see his village burned down and his gal-pal Shana taken away by the Sandora Empire's army. Even more torqued than before, Dart sets off on a quest to crush his enemies and avenge his village and his parents, not to mention finding Shana and learning just why she was the only one worth not toasting.



The Legend of Dragoon looks better than it plays.

Besides being the village's resident "touchy quest guy," Dart will learn he has one other thing going for him: He can become a Dragoon, a knight with the spirit and power of a dragon. And lest you think he's the last of his kind, Dart's adventures will introduce him to more Dragoons along the way, leading to more cool CGI animation sequences.

According to the game box, *The Legend of Dragoon* was some three years in the making and sported a development team of more than 100 members. Perhaps that's why this game just feels out of date and overblown. There's nothing really bad about it, other than the gameplay (more on that later), but there's little to make you think it has entered the new territory many Sony games have done in the past.

The Legend of Dragoon's "Additionals" battle system is solid in concept, where you can combine your attacks in a single sequence to inflict greater damage on your opponents. Addition tactics start out small and ineffective, but you can build any of them into formidable moves as the game progresses. Then there's becoming a Dragoon, where you can transform into a dragon powered by the elements Earth, Wind, Fire, Light, Water, Lightning and Darkness...provided you find the right gem that unleashes your Spirit Power. When executed right, both systems are fun and rewarding in terms of graphics and animation, but therein lies the game's major flaw—your reflexes and timing with the joystick must be absolutely dead-on in order to use either battle system successfully. It's not just hard to do this, it's *insane*, and ultimately, just not worth the effort. By the time you get through anything, you're too tired and frustrated to appreciate the beautiful animation and colors this game offers. You're only left thinking that *The Legend of Dragoon* should remain a legend—because it's a great deal more enjoyable than the reality.

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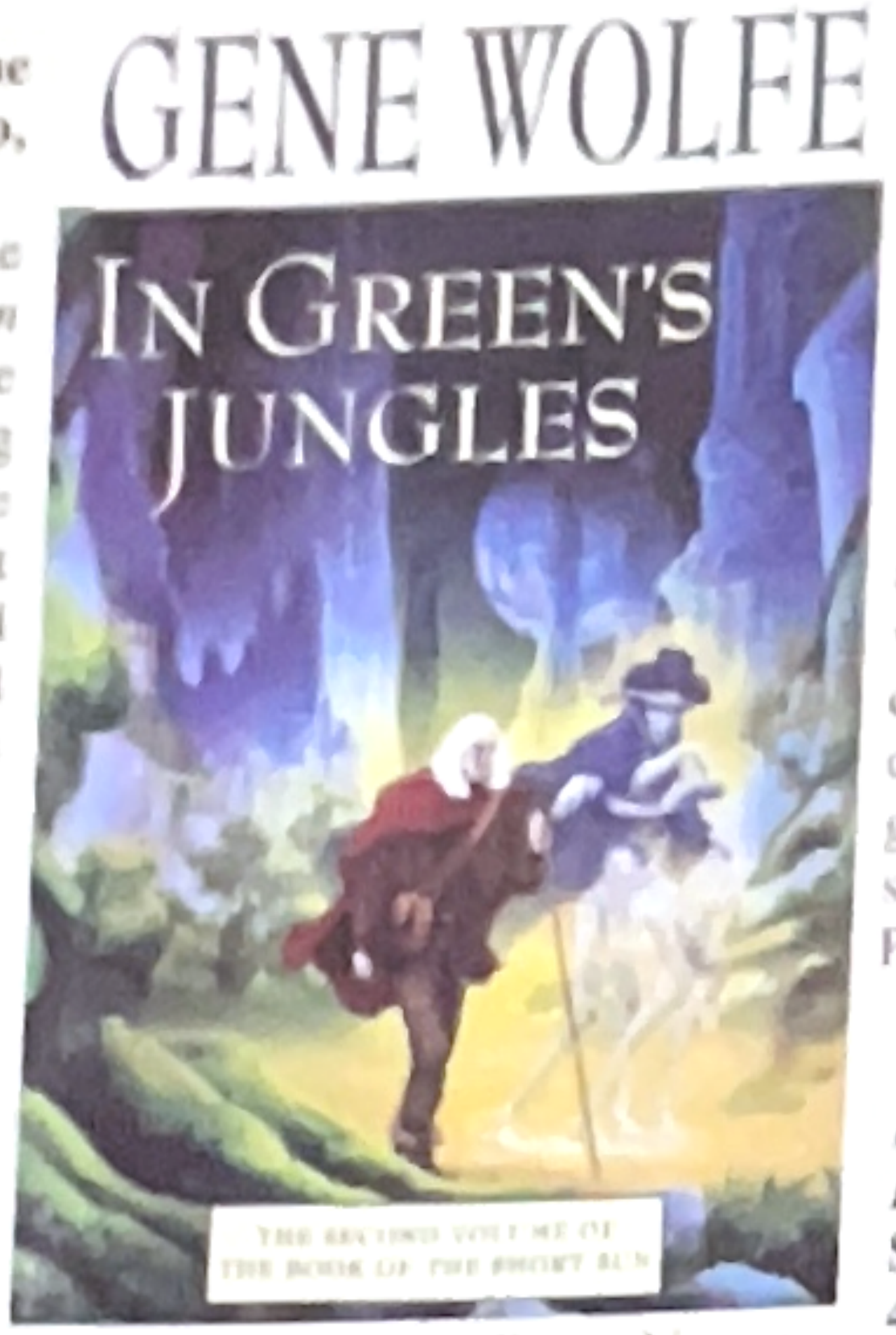
BOOKLOG



Jungles Art: Jim Burns

***In Green's Jungles* by Gene Wolfe (Tor, hc, 384 pp, $24.95)**

This second book in the series that began with *On Blue's Waters* continues the story of Horn in his ongoing narrative of Blue and Green, the planets—whorls—of the Short Sun that humanity has migrated to in a generation ship called Long Sun Whorl. Here, Horn is known as Incanto and supposedly possesses magic powers, but he's also known as Rajan, and possibly even Silk. He becomes many people in this book, and is both familiar and unrecognizable, living and, at times, dead. He writes here of his defense of the town of Blanko and of his dream-like excursions to Green—leading to his confrontations with the terrible, blood-sucking Inhuma.

Wolfe deftly weaves a lyrical, almost poetic and ultimately human tale in this volume. *In Green's Jungles* will probably be somewhat confusing to any but Wolfe fans or very enterprising readers. But Wolfe doesn't disappoint when it comes to creating compelling science fiction that stands on its own unshakable feet.

—*Keith Olexa*

Joan Slonczewski
BRAIN plague

Plague Art: Alan Pollack

***Brain Plague* by Joan Slonczewski (Tor, hc, 384 pp, $24.95)**

Set in the same milieu as *A Door Into Ocean* and *Children's Star*, this novel explores the concept of life within life, the idea of a single person supporting a civilization.

When a young artist agrees to host special microbes that can enhance her creative faculties, she begins a journey of wonder and terror involving her new innerspace inhabitants. Becoming a literal deity to them, she discovers the powers and responsibilities of godhood, especially since while certain microbial colonies help, others manifest a deadly, addictive brain plague.

This is a fascinating work, colorful and boundless. Although the microbial civilization resembles human society too much to be believed at times, if one can approach the work more allegorically, it becomes a wondrous tale of life, morality and psychology.

—*Keith Olexa*

***The Glasswrights' Apprentice* by Mindy L. Klasky (Roc, pb, 336 pp, $6.99)**

In a land where a person is defined by her caste, where do your loyalties lie? With caste, king or family? Rani must answer that question and others after losing family and guild in one horrifying moment. Alone and branded a traitor, her only recourse is to hide among the city's outcasts; but even there she isn't safe from the machinations of those she once trusted.

Part of *The Glasswrights' Apprentice*'s charm is its lead character Rani. She's likable and oh-so-fallible, caught in a complex and intriguing thriller-type plot. But the more subtle, stronger pull comes from Rani's city, a place teeming with life that dares the reader to believe it's real.

—*Penny Kenny*

***Dark Sleeper* by Jeffrey E. Barlough (Ace, tpb, 484 pp, $14.95)**

The first volume of the "Northern Lights" series is a huge, old-fashioned novel rich in mood, sentimentality and eccentric characters.

Salthead seems to be a 19th century New England seaport that survived a disaster that destroyed the rest of the world. When the city is plagued with ghosts, demons and werebeasts, venerable Professor Titus Tiggs and his doughty companion Doctor Daniel Dampe attempt to learn why, which they do after theft, duels, spectral encounters, perilous journeys and astonishing revelations.

Dark Sleeper is an entertaining—if verbose—blend of Charles Dickens, Sir Arthur Conan Doyle and H.P. Lovecraft. The mock-anarchic prose flirts with self-parody, and while fantasy fans will be way ahead of Professor Tiggs in solving the mystery, the book's real questions go unanswered. What actually happened during the Sundering? Why are prehistoric beasts like mastodons at large? Why is gunpowder unknown? Diligent readers will find fine writing and some surprises in *Dark Sleeper*, but more puzzles than solutions. Perhaps the next volume will cast more light.

—*Scott W. Schumack*

SHARON GREEN
INTRIGUES

Intrigues Art: Eos Books

***Intrigues: Book One of the Blending Enthroned* by Sharon Green (Eos, pb, 418 pp, $6.50)**

It can't be denied that *Intrigues* is full of intrigue. Readers might need to write down which characters are involved in what plots—as there are so many of both.

Despite the exceptional recap, only fans of the *five* previous *Blendings* books could hope to enjoy this tale. Innocents who pick up what they think is an opening volume are apt to struggle confusedly with the work. Green assumes prior knowledge, doing nothing to distinguish her heroes from one another, though that might be a plot point. As for the conspirators, let them have the kingdom: Dull characters deserve dull habitations.

Buried within the pages are interesting set-ups for future volumes, but it's not enough to save the promising but ultimately over-sprawling series.

—*Penny Kenny*

***Only Forward* by Michael Marshall Smith (Bantam/Spectra, pb, 341 pp, $6.50)**

Hard-boiled action meets metaphysical introspection in *Only Forward*, a book readers will either love or hate.

Stark, a freelance trouble-shooter, is hired to find a missing executive. In this future, the world is split into myriad "Neighborhoods" that are so distinct they might as well be different planets. Stark's search takes him through ultraviolent Neighborhoods, Neighborhoods where noise is forbidden, color-coordinated Neighborhoods and those inhabited solely by cats. This serio-comic romp is marked by Smith's mastery of detective fiction clichés, with hints of underlying weirdness.

A third of the way through the book, the weirdness manifests, transforming the novel. Stark isn't really a private eye, but a psychic healer who guides people through surreal yet concrete dream worlds where nightmares are tangible monsters. Smith eventually unites the book's two personalities, but in doing so turns much of the story into pure contrivance. Readers who accept Smith's speculations on dreams and memory will find *Only Forward*'s climax profound and moving; others will find it banal and predictable.

—*Scott W. Schumack*

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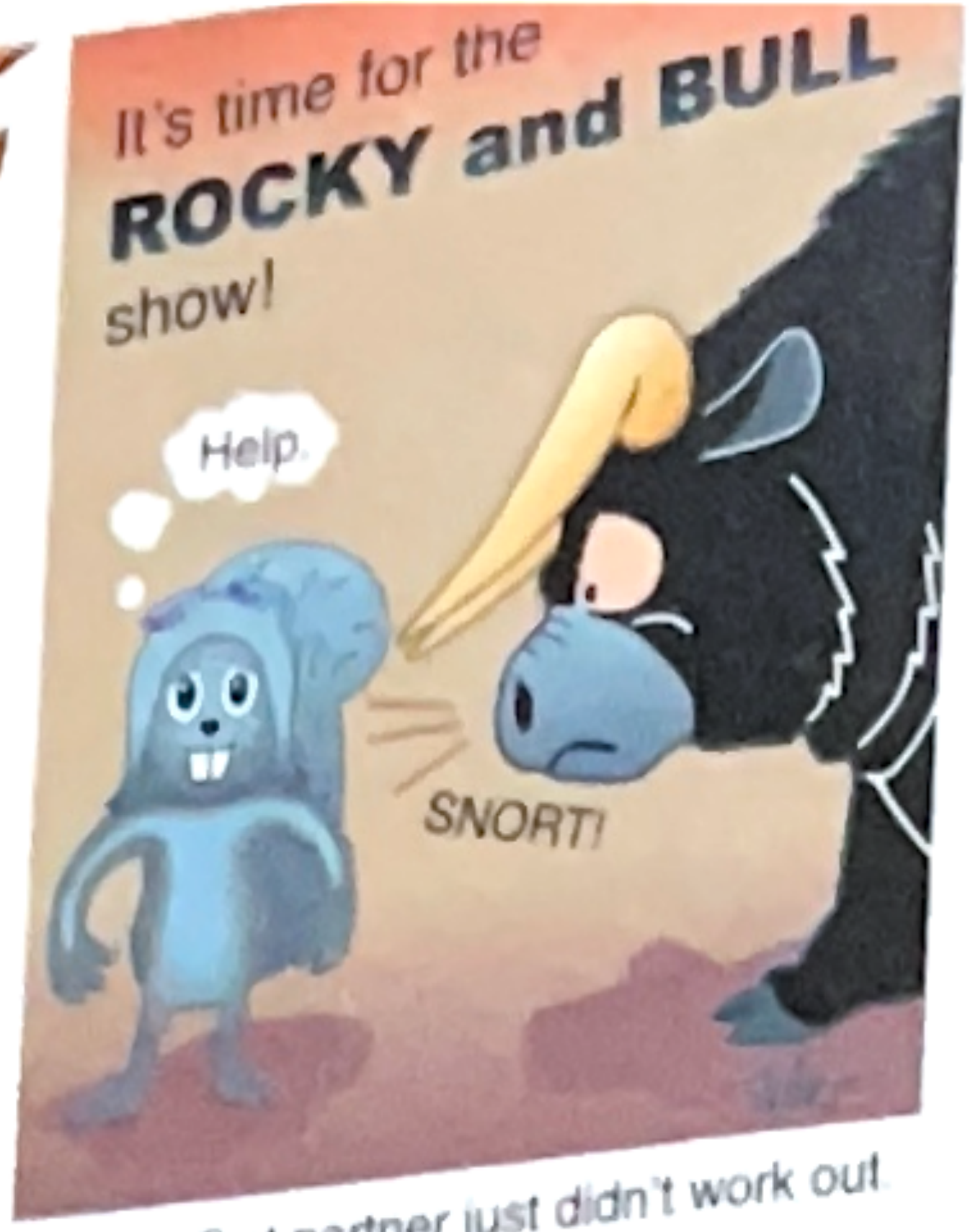

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Devoted to [illegible] & *Xena*'s war god Ares and his alter-ego, Kevin Smith.
lavender.fortunecity.com/wargames/599/

THE OUTER LIMITS PAGE
A comprehensive site featuring episode guides from the old and new series.
users.bart.nl/~kammenga/outerl/outerlim.htm

SCOTT McCLOUD PAGE
This man helped us with *Understanding Comics*, now he's *Reinventing Comics*, too. A brilliant comics artist-writer.
www.scottmccloud.com/

EXPOSURE SITE
Wanna see what some of Hollywood's biggest directors were helming before they became big? It's all at this site.
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Explore the lives of the *seventh* [illegible] this revealing independent feature—and website.
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DREAMWORKS A.I. PAGE
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www.spielberg-dreamworks.com/ai/

THE ULTRAVIOLET HOMEPAGE
Dedicated to the new dark TV drama about the creatures of the night. Take a stab at the site.
members.xoom.com/LBroadley/uvmain.htm

THE STRANGERERS SITE
British humor comes from the stars in this hilariously absurd SF series about aliens trying to pass as humans.
www.sky.com/strangerers/

LOGAN'S RUN SITE
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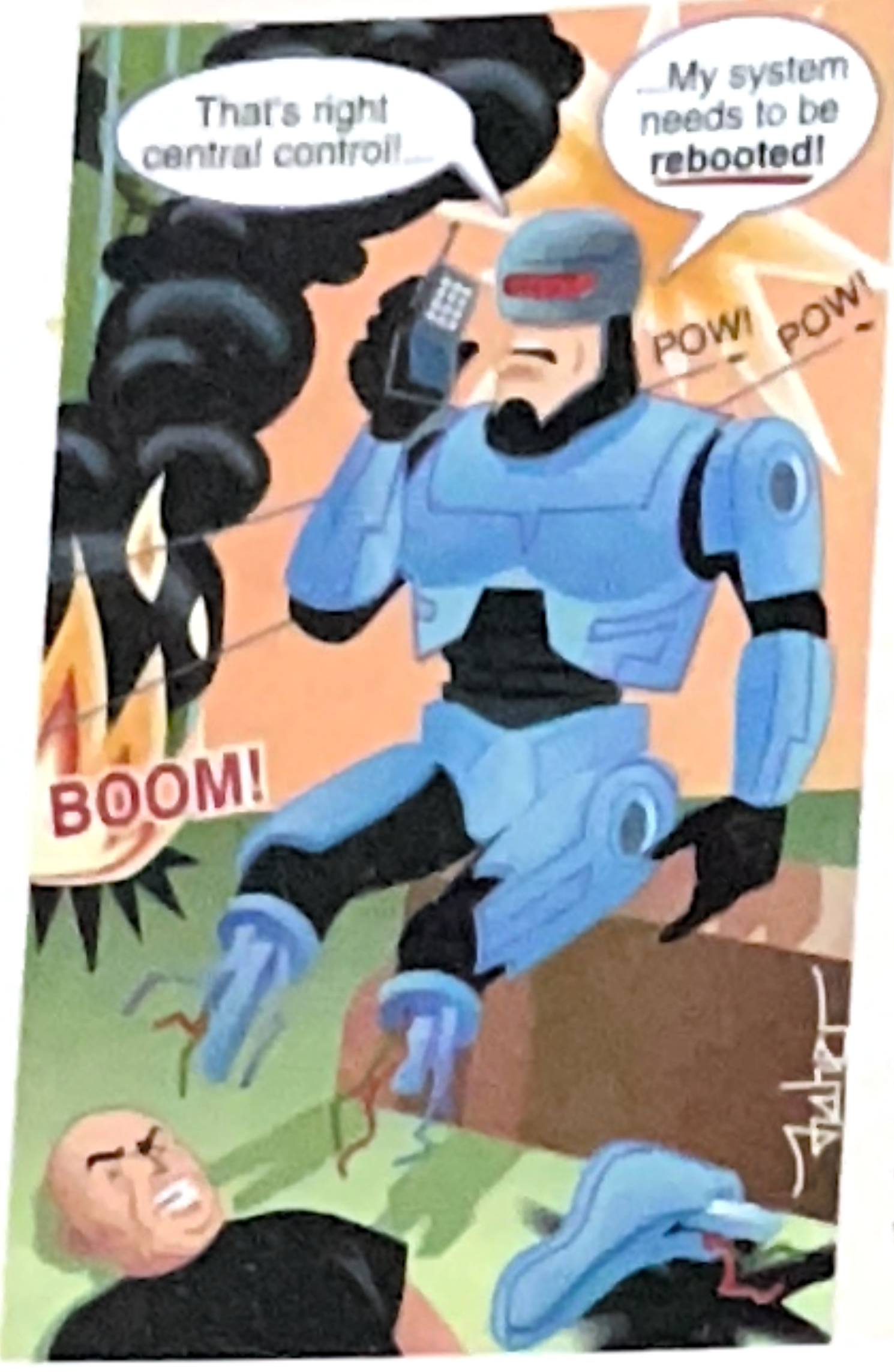
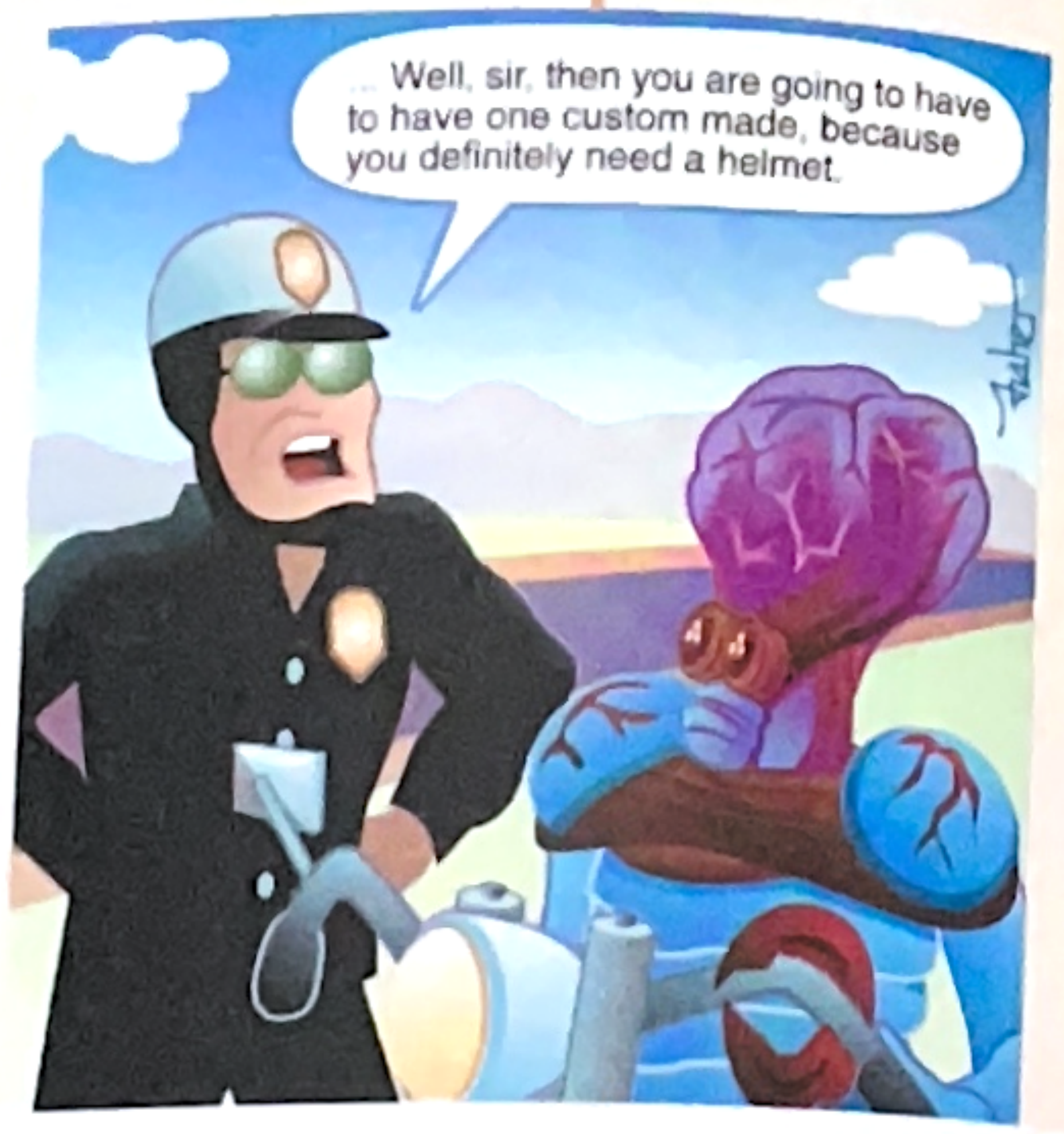

That's right central control!...
...My system needs to be rebooted!
POW! POW!
BOOM!


...Well, sir, then you are going to have to have one custom made, because you definitely need a helmet.

Jungles Art: Jim Burns

Plague Art: Alan Pollack

CONVENTIONS

Questions about cons? Please send a self-addressed, stamped envelope to the address listed for the con. Do NOT call STARLOG. Note: Con guests listed may not always appear and cons may be cancelled without notice. Conventioneers: Send all pertinent info no later than four months prior to the event to STARLOG Con Calendar, 475 Park Avenue South, NY, NY 10016 or E-mail to communications@starloggroup.com. You must provide a phone number and (if one's available) an E-mail address. STARLOG makes no guarantees, due to space limitations, that your con will be listed. This is a free service; to ensure a listing—not here, but elsewhere—contact Phil Genessie (212-689-2830 x205) for classified ad rates & advertise there.

OCTOBER

FARPOINT 2000
October 13-15
Hunt Valley Marriott
Baltimore, MD
Guests: Andreas Katsulas, Aron Eisenberg, Max Grodénchik, Cecily Adams, Tucker Smallwood, Chase Masterson

ICON 25
October 13-15
Westfield Ramada
Coralville, IA
ICON
P.O. Box 525
Iowa City, IA 52244-0525
(319) 626-2099
www.mindbridge.org
Guest: Harry Turtledove

VULKON
October 27-29
Holiday Inn Strongville
Cleveland, OH
Vulkon
P.O. Box 297122
Pembroke Pines, FL 33029-7122
(954) 441-8735
www.vulkon.com
Guests: Andreas Katsulas, Aron Eisenberg, Max Grodénchik, Cecily Adams, Chase Masterson

NOVEMBER

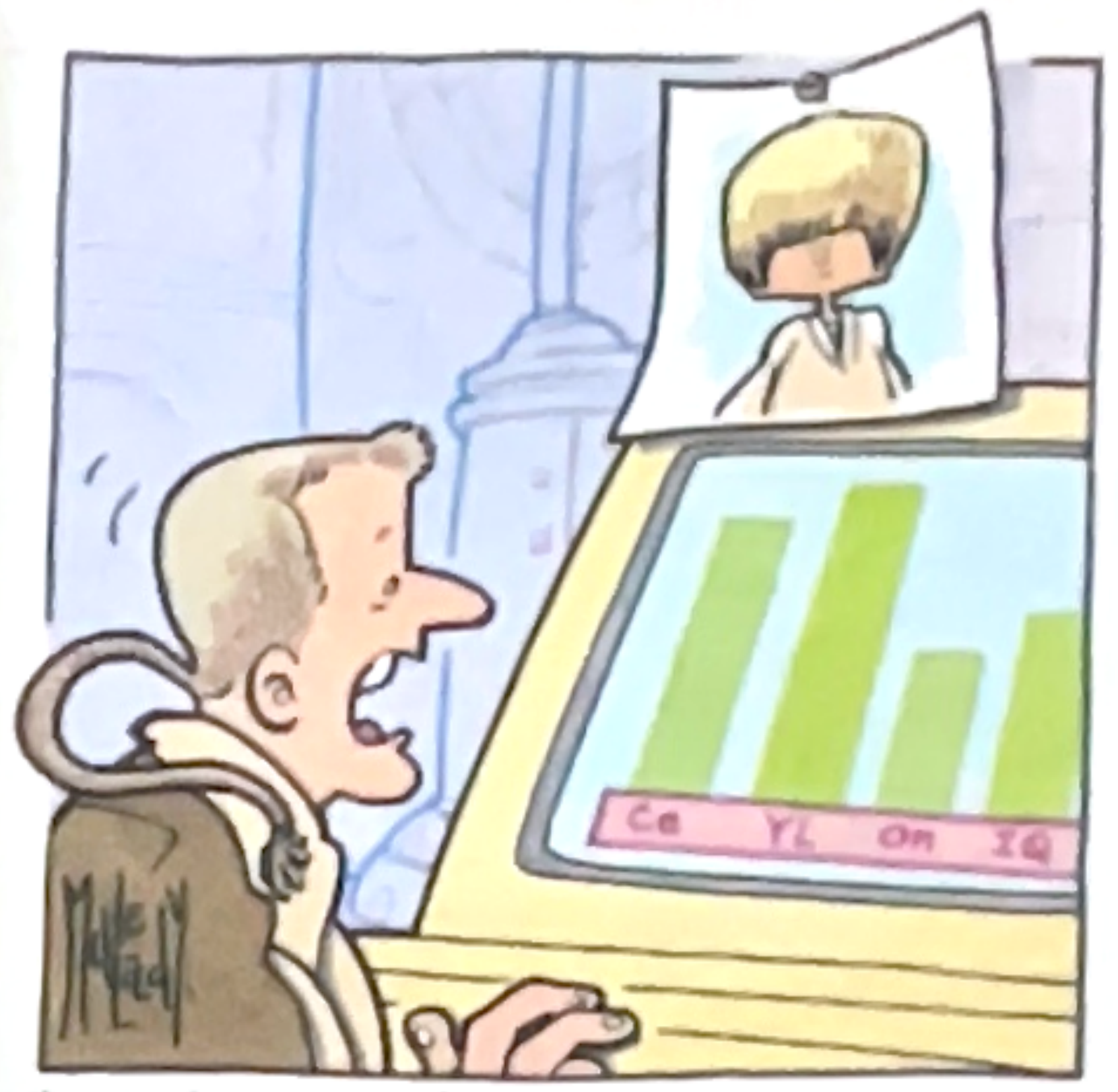
CREATION
November 4-5
Pacific Beach Hotel
Honolulu, HI
Creation
100 West Broadway #1200
Glendale, CA 91210
(818) 409-0960
www.creationent.com
Guests: Tim Russ, Chase Masterson

WINDYCON 0027
November 10-12
Hyatt Regency Woodfield
Schaumburg, IL
WindyCon 0027
P.O. Box 184
Palantine, IL 60078-0184
www.windycon.org
Guests: Terry Brooks, Barry Longyear

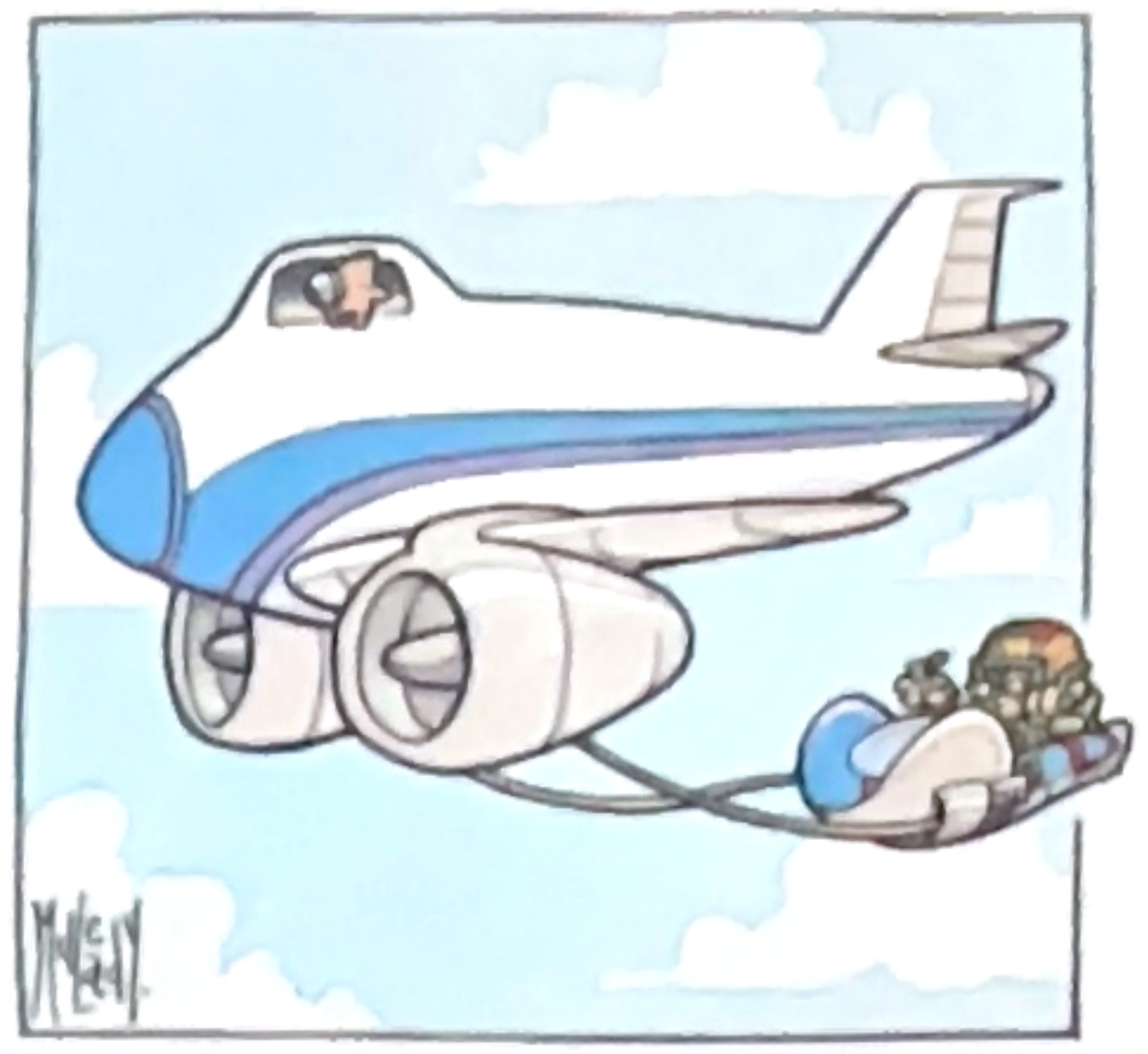
CREATION XENA
November 11-12
Hyatt Rickey's Palo Alto
Palo Alto, CA
Creation
See earlier address
Guests: Hudson Leick, Adrienne Wilkinson, Meg Foster

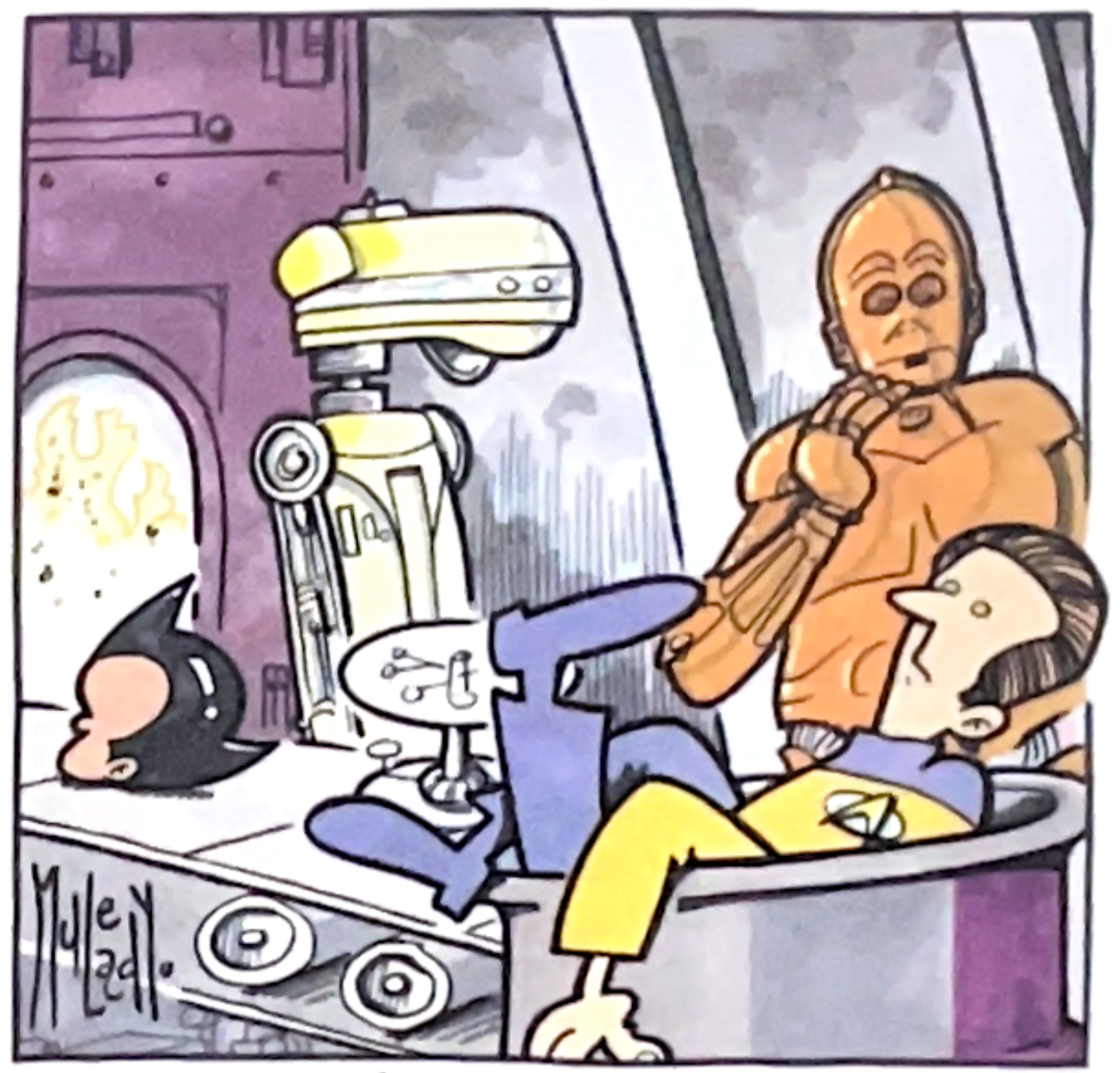
VULKON
November 17-19
Orlando Hilton North
Orlando, FL
Vulkon
See earlier address
Guests: Tracy Scoggins, Jeffrey Combs, Richard Hatch, Bruce Campbell, Ted Raimi, Jonathan Del Arco, Barry Jenner, Marjorie Monaghan, Julie Caitlin Brown

LOG TOONS

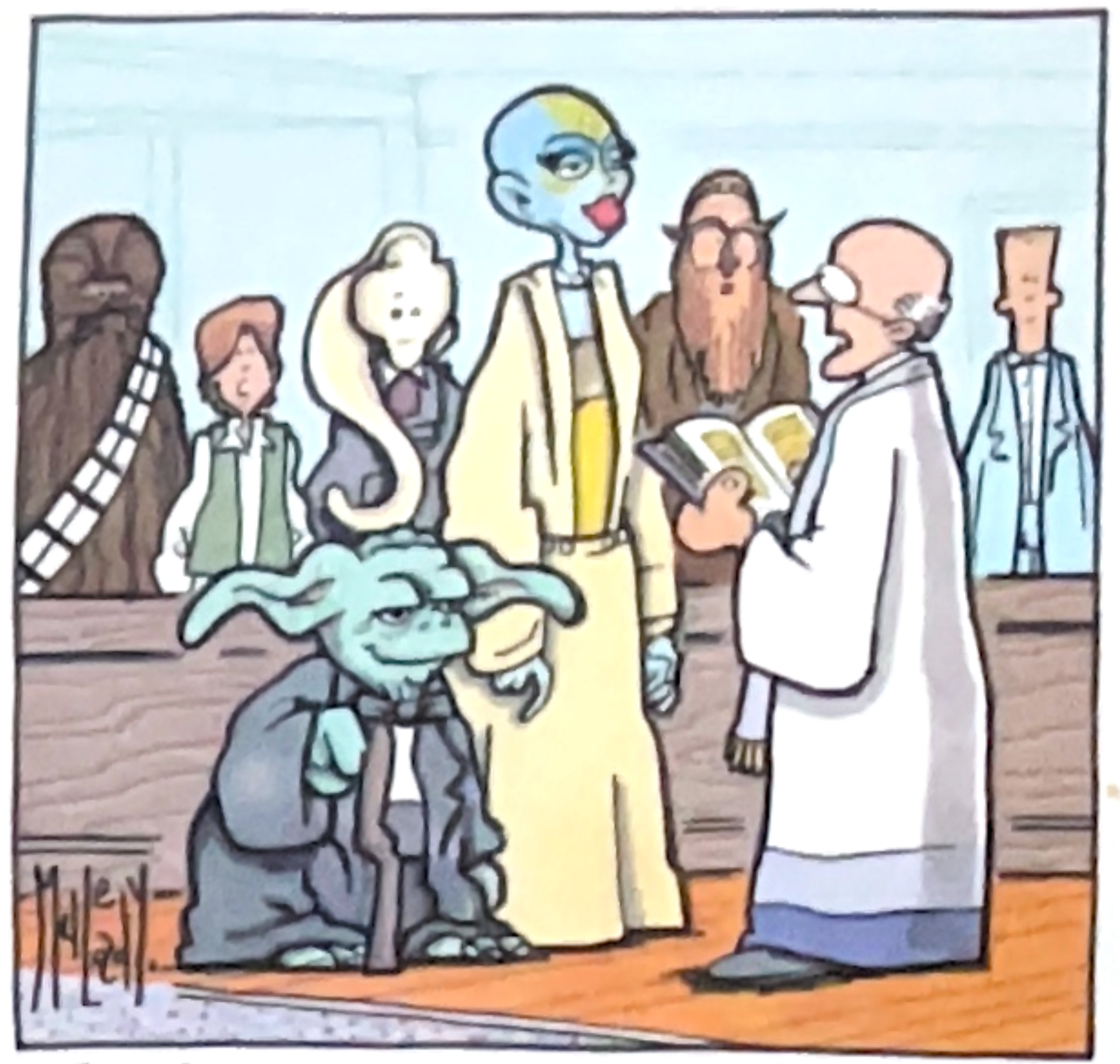


"WOW! THIS KID'S MITOCHLORIANS ARE OFF THE SCALE! HIS CHOLESTEROL IS HIGH TOO!"

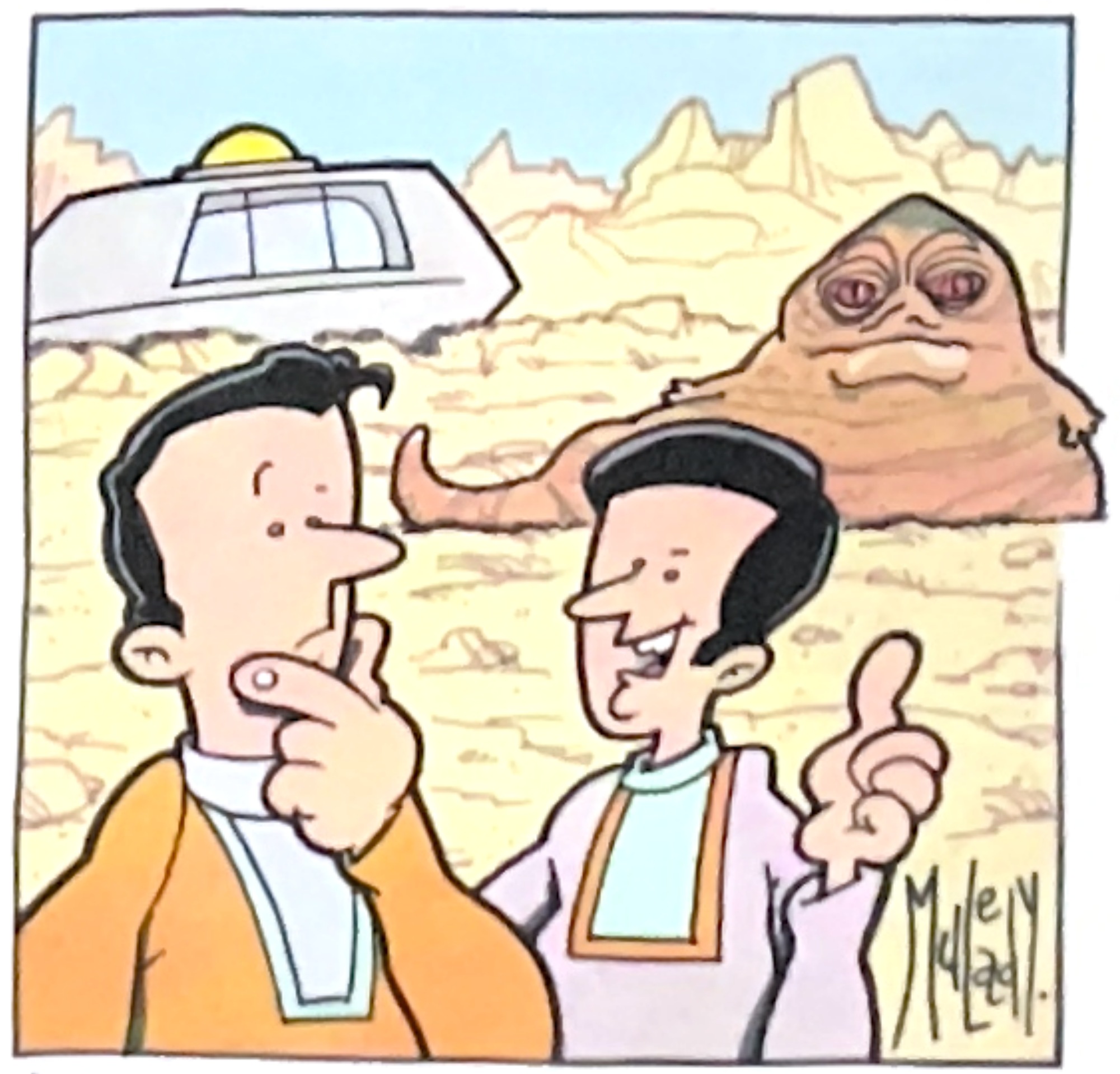




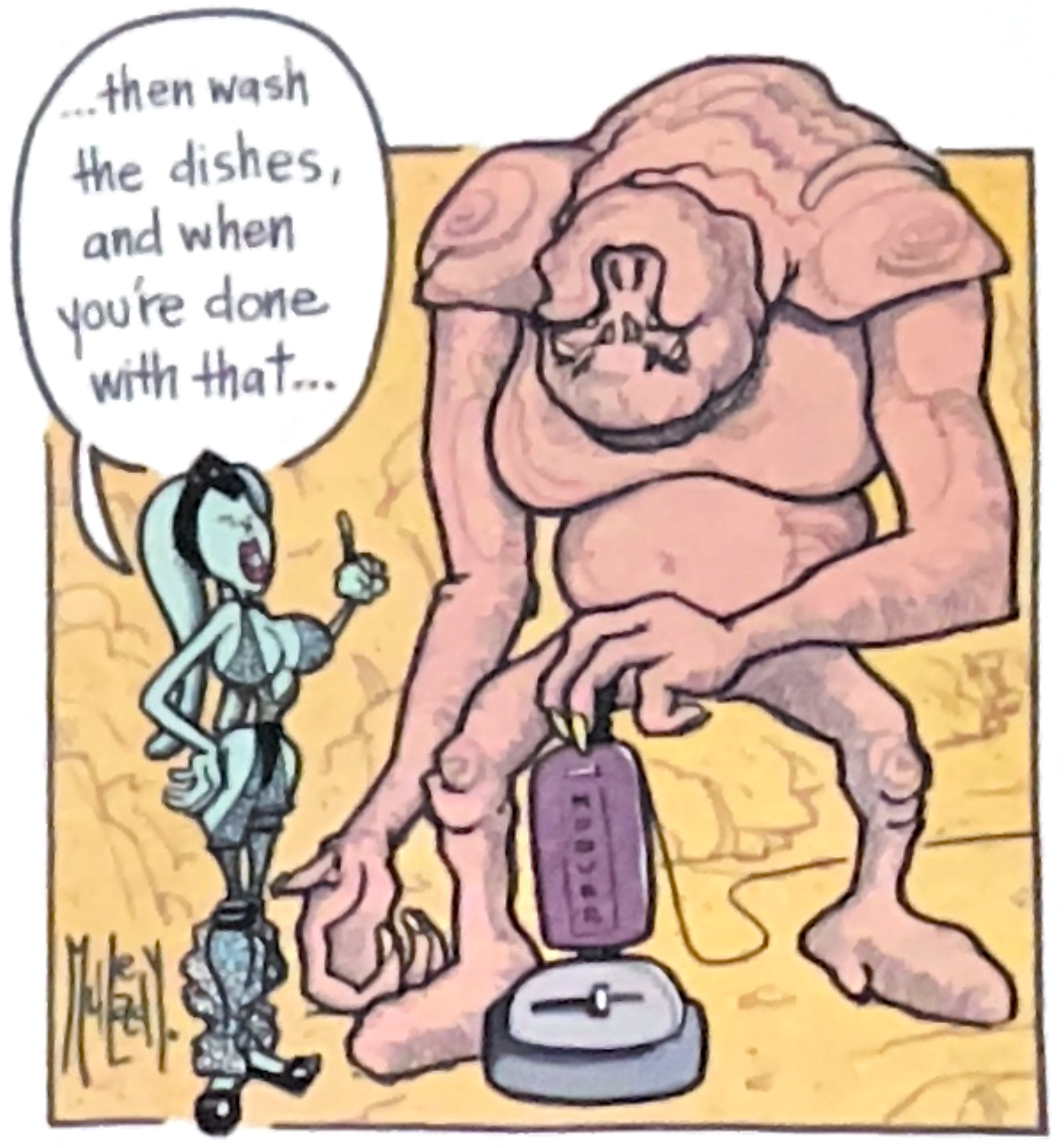
"THE MASTER'S LAST PROTOCOL DROID JUST COULDN'T DO CONTRACTIONS!"



"HE'S 900 YEARS OLD, SHE'S 800. IT'S THE PERFECT MATCH."



"I WAS JUST TALKING TO THIS GUY AND HE SAID TWO WORDS...SMITH-CARBONITE."


...then wash the dishes, and when you're done with that...

IF OOLA HAD HAD MORE SELF-ESTEEM.

All Art: Bob Muleady

CLONE WARRIOR

By WILL MURRAY

Will the real Arnold Schwarzenegger please stand up?

You can count on one thing during an Arnold Schwarzenegger film shoot: He's usually shooting back.

It's especially true on the rooftop set of Columbia Pictures' latest futuristic outing, *The 6th Day* (due out November 17). Armed with what the production company calls a "foosh" gun, Schwarzenegger skulks along a downtown Vancouver roof, which is dressed to resemble a futuristic helipad. The actor is decked out in a bomber jacket and khaki Dockers decorated with a U.S. flag and various military patches.

Suddenly, orange pyro charges begin igniting along a skylight, simulating gunshots. Schwarzenegger wheels and returns fire. His stubby pistol snaps explosively and jets of acetylene gas shoot out from either side of the metallic muzzle, making the Ron Cobb-designed prop's signature "foosh" sound. In the darkening night, Schwarzenegger's return fire is dazzlingly pyrotechnic. He discharges the gas bursts until the weapon's reservoir runs dry.

When director Roger (*Tomorrow Never Dies*) Spottiswoode calls "Cut," the actor, surrendering his pistol to a grip for reloading, begins to discuss the project that is being called his action-adventure film return.

"Adam Gibson is a very happy family man," Schwarzenegger says of his character. "He is happily married. He has an eight-year-old daughter by the name of Clara. He's a pilot who owns his own helicopter. He has this chartering business where he takes people skiing and on trips, if it is hunting, if it is river rafting, if it is flying—whatever it is. He's a very athletic guy, one of those outdoorsy kind of guys. But at the same time, he is really connected to his family. And we establish that very early on so you feel sympathy for him when he is being pulled away from that—what he's really losing."

Double Day

A combat veteran of the Rainforest War who, in civilian life, runs the Extreme Expeditions charter service, Gibson returns home one day to discover another *him* has taken his place. In the world of *The 6th Day*, cloning of household pets is commonplace, but replicating humans is strictly forbidden by what is known as the 6th Day Statutes. Yet Gibson knows that he has somehow been cloned. What he doesn't know is *why*.

"The story is quite different," the actor says. "It's somewhat of a science-fiction film, which is a kind of movie I always enjoy doing. I like dealing with the future and SF—whether it is a movie about Mars or the Terminator. Here, the idea is that human cloning will exist about 15 years from now, but in an illegal way."

Schwarzenegger elaborates that this does not stop corporations from performing human cloning—for all sorts of ends. "What could happen?" He asks, "Who will be in charge then? Who decides who will live and who will die? And is it all for corporate profits? Or is it for good use?

"But at the same time," he adds, "we're dealing with the human drama of what happens to one individual when he gets caught up in the middle of a situation like that. A mistake is made. He comes home and sees himself in his house, and from that point on, everyone is trying to kill him. And he's trying to regain his life, his family and repair his record. He didn't do anything wrong, but he has been accused of something here. So that's what the movie's about. It really focuses on what happens [when a man is mistakenly cloned], and the human drama of that. The shock of losing your family, seeing it slipping away in front of your eyes, and not having any way of contacting them, because of the threat of them getting kidnapped or killed."

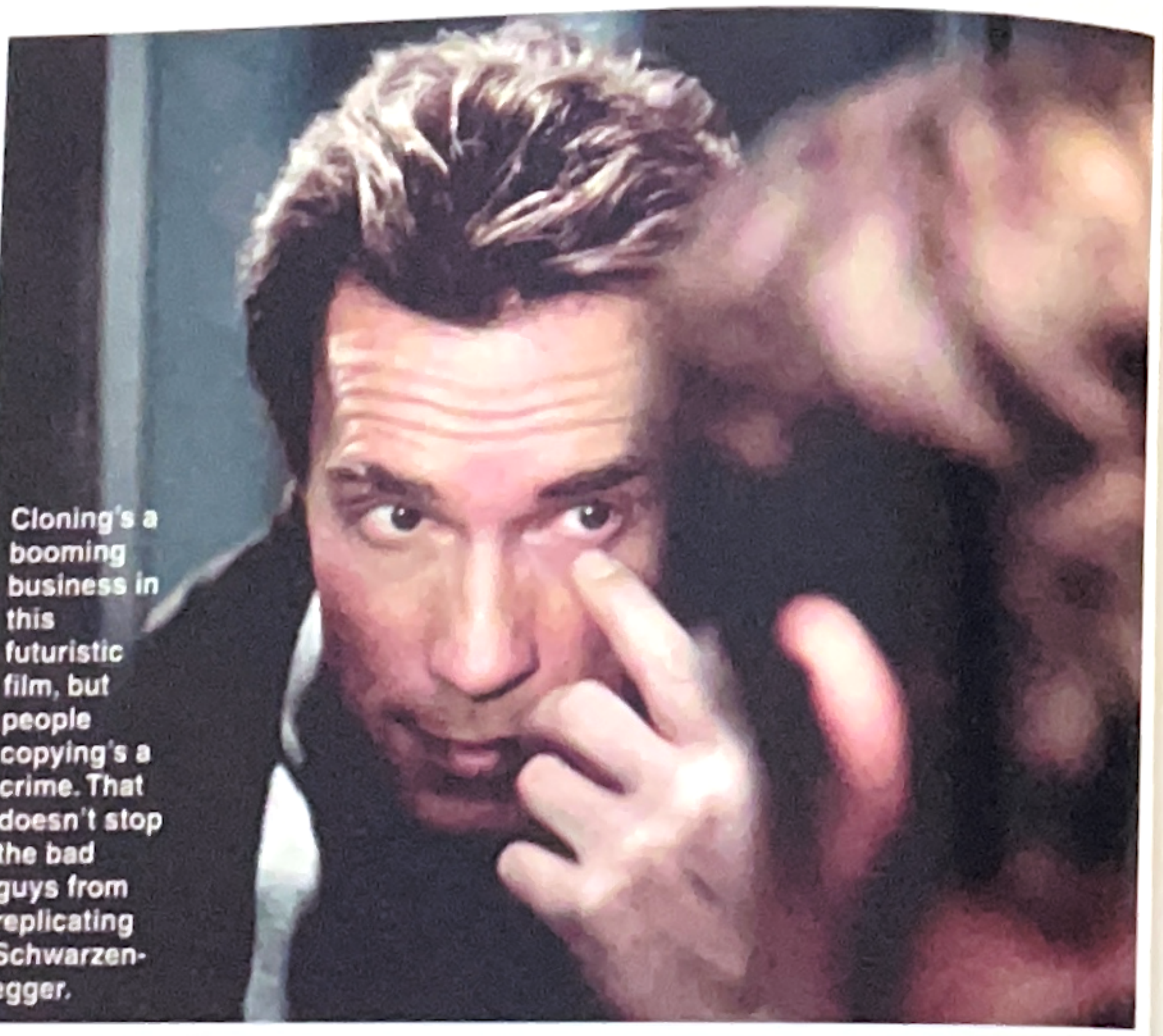
The parallels between *The 6th Day* and Schwarzenegger's 1990 box office SF hit *Total Recall* are obvious, but the actor dismisses them. "No," he says firmly at the suggestion. "There are maybe two scenes where the gadgets are similar. You know, reading your mind. They take this recording of your mind, seeing what you're thinking on the screen. That kind of technology is similar, but the rest of it is *not* at all."

As Schwarzenegger talks, another Arnold saunters by, dressed in an identical brown jacket with a "Search and Destroy" flag patch. It's the stunt double. But on this film, even the stunt double performs double duty.

"That," Schwarzenegger elaborates, "makes *The 6th Day* a big movie with great action, and exposes this whole subject of cloning. But at the same time, it's also great because it's a very dramatic role for me to play. It's very challenging, because I'm playing *two* characters."

Laughing at the thought, Schwarzenegger continues. "Well, they're very much alike, because they are clones," he says of the two Gibsons. "One is a clone, one is real. So it's the same gene coding, the same brain—the same *everything*. There's a scene where one says to the other, 'What does this word mean?' He says, 'Stairwell.' I say, 'Gee, you almost say it as *bad* as I do.' It's a reference to how similar they are. Sometimes they even finish each other's sentences—because they think so much alike. But the difference is this one doesn't believe that he's a clone. He believes he's the real one. The other one definitely thinks he's real and not the clone. So there is this argument of who is really the clone, and who is *not*."

If it sounds potentially confusing the way Schwarzenegger tells it, the plot of *The 6th Day* really isn't. But it *is* complex. Again, the conceptual similarities

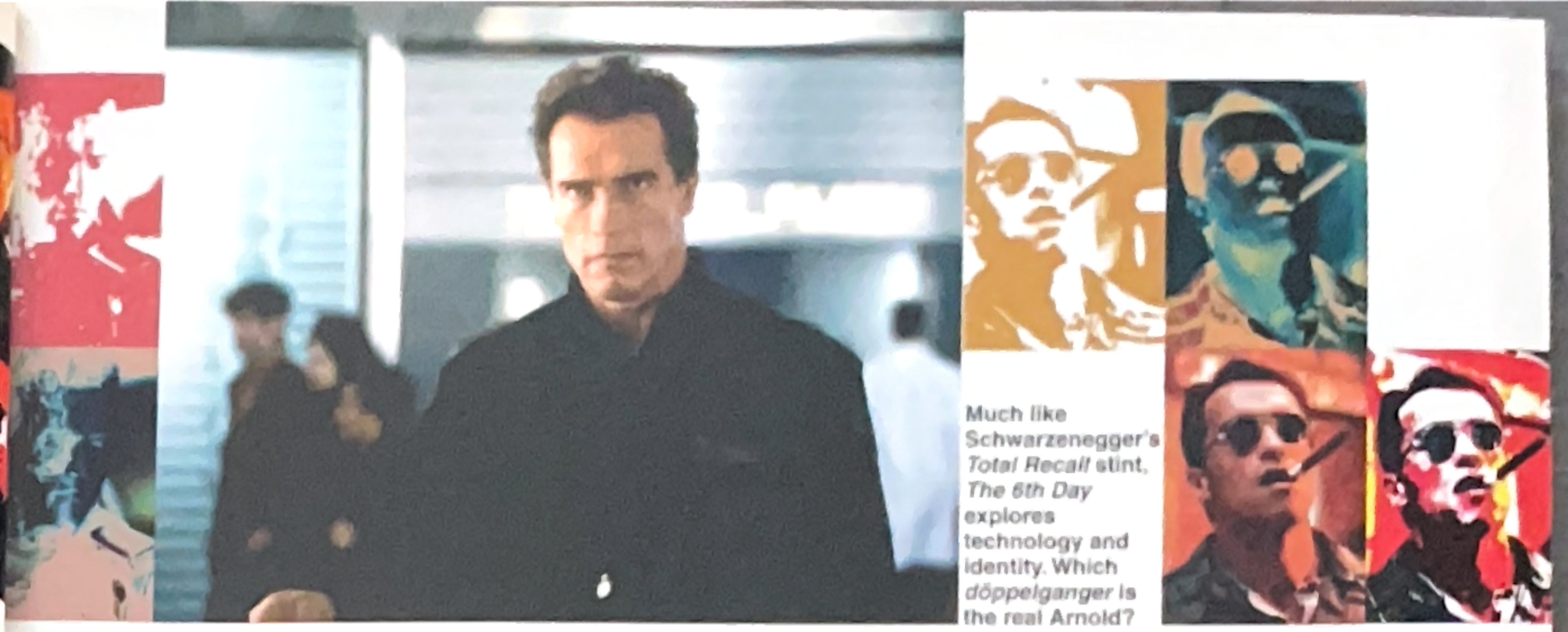


Cloning's a booming business in this futuristic film, but people copying's a crime. That doesn't stop the bad guys from replicating Schwarzenegger.

Adam Gibson (Arnold Schwarzenegger) does a double-take when he discovers that he has been replaced—by himself—in *The 6th Day*.

End Photo: Zade Rosenthal/Copyright 2000 Universal Home Video

Dr. Graham Weir (Robert Duvall) could help Gibson reclaim his family from a twin usurper—the very duplicate Weir helped create.



Much like Schwarzenegger's *Total Recall* stint, *The 6th Day* explores technology and identity. Which *döppelganger* is the real Arnold?

2 Photo: Zade Rosenthal/Copyright 1990 Carolco

Recall Photo: T. Westenberger/Copyright 1990 Carolco

"There is this argument of who is really the clone, and who is not."

between this film and *Total Recall* are apparent. But unlike that movie, where audiences were kept guessing what was reality and what fantasy, the actor promises there will be few such games here.

"The audience would probably know [which Gibson is which], but *characters* don't really know," he relates. "It gets confusing. Then they find out some totally different information. There are some twists, which I'm *not* going to give away. It's a very well-written script that leads the audience in one direction, then you find out later that something *else* is actually going on."

Binary Duty

Coming off the cool critical and box-office reception to his last film, *End of Days*, Schwarzenegger appears to be re-embracing the genre that catapulted his career to meteoric heights earlier. But in fact, taking *The 6th Day* was a combination of shifting priorities and a good script.

"I liked the story," he says frankly. "I thought the story was great. [Producer] Mike Medavoy wanted me to go to New Zealand to do *Vertical Limit*, and I said, 'No.' I didn't want to go there and leave my family behind for six months. But I said, 'I would like to work with you because we were involved in so many movies together.' From *Stay Hungry* on, when he was with United Artists in '75, all the way up to now, with *Terminator* and *Total Recall*. With all those things, he was always in charge of the distribution, or of the financing somehow of a lot of them. So I said, 'I would love to work with you. Just send me other scripts that you have.' He said, 'OK, I'll send you some scripts.' So he sent me *6th Day*, and I thought it was *extraordinary*."

Another reason was the convenient Vancouver location, a short plane ride from California, and wife Maria Shriver and family. "They come up here all the time," Schwarzenegger acknowledges. "The kids are here a lot. We go skiing together. I'm there every weekend. I go home on Friday night and I'm back on Monday. So it has worked well. That only happens if you have a wife who is a really great partner, and who works together with you."

Tonight, filming is underway on the roof of a downtown Canadian Post Office. The illuminated skyline—some of which will be transformed in post-production—surrounds the location like a gleaming hi-tech forest.

"I fell in love with this city," admits Schwarzenegger. "Vancouver is fantastic. The people are very cooperative. The workmanship here is great. You can do anything that you want. They're very tolerant toward movie people. They're happy that so many productions are coming here. They're opening up the doors to anything that you want to do. There are almost no obstacles."

An obviously-devoted family man, Schwarzenegger has, since playing Mr. Freeze in the critically-drubbed *Batman and Robin*, been selecting more realistic roles, even as he keeps within the escapist genres that have been his hallmark.

"It is an ordinary guy I'm playing here," he concedes. "I'm not playing someone who's really equipped for these kind of challenges—although he's a very physical, very daring guy. But it's not like his job is to be a CIA agent and to get into those situations, like in *True Lies*. So it's quite a different character. I think that also makes him very sympathetic, because he's, from one minute to the next, thrown into the situation. Then we can follow him and see what he has to go through. And no one will believe him. He goes to the police and says, 'I've been cloned. It's this guy over there. He has these big monsters and creatures running around.' They say, 'We have them all over here. How many drugs do you take?' They think I've totally flipped. So no one is helping me there. So wherever I go, there is just no help available. I am really on my own."

Multiple Image

For Schwarzenegger, playing downsized heroic characters might seem like taking a step backward from his accepted screen persona, but he doesn't see it that way.

"Well, I always enjoyed movies where you see a little bit more about the person," he confesses. "Maybe more so now than 15 years ago. Because we change. And 15 years ago, I was looking forward to just how big is the explosion, how big is the action and how many people do you wipe out. Then I was 35. And now I'm over 50. So you think differently. Those other kind of elements—the story and character—become more important. It has to do with just growing up."

After a period where he has appeared in only a handful of projects over several years, Schwarzenegger seems to be gearing up for a full slate of films. After *The 6th Day* wraps, he'll jump directly into Andy Davis' *Collateral Damage*.

As for other films, "We're still working on *Crusade* with Paul Verhoeven," he reports. "They're still trying to get that ready, which most likely will happen in the next year...year and a half from now. Jim Cameron is right now writing *True Lies II*. *Doc Savage* is being written as we speak."

"Human cloning will exist about 15 years from now, but in an illegal way."

Is the actor attempting to make up for lost time?

"No," he says. "It is that it goes in spurts. Sometimes I don't do something two years because I don't find something I like. And then, I do three or four in a row. It's always like that. I remember after the second *Terminator*, I didn't do anything for two years. Then, I did three a row. After *Batman*, I did not do something for two years. So now I'm doing three in a row. It's just the way it happens. It's not planned."

One of his most-anticipated projects is *Terminator 3*. Although Schwarzenegger previously announced a specific reservation ("I'm only interested in it if Jim Cameron does it"), he has signed to return in this sequel, scripted by Tedi Sarafian, which begins shooting in early 2001. As of yet, there's no director, though Schwarzenegger unsuccessfully tried to persuade Cameron to take the job.

There's so much to do, in fact, that the veteran action star almost wishes that, like his *6th Day* protagonist, he could be cloned.

"I would love it," Arnold Schwarzenegger chuckles. "I would love it. I may be one of the few, but how many times do I say to myself, 'I wish there would be *two* of me'? I say it all time because there's so much to do in life. And you have your family that needs a lot of attention. You have your office and your business. That needs a lot of attention. There's a lot of work with the inner-city games that I do with the Special Olympics, traveling all around the world. And the filmmaking. If I cannot be two, at least I wish I didn't need to sleep. That *really* annoys me. The whole idea that we have to go to sleep, or that I am not one of those unique people that doesn't even need any sleep. Not even an hour. Imagine how much you could accomplish in life. If you just go to do your night work, a movie, and then tomorrow, you can run your business and do your family stuff. It would be fantastic!" ✯

With a cache of clones at their disposal, Talia (Sarah Wynter) and Marshall (Michael Rooker) have lives to waste in their pursuit of Gibson.

Day Photos: Rob McEwan/Copyright 2000 Phoenix Pictures

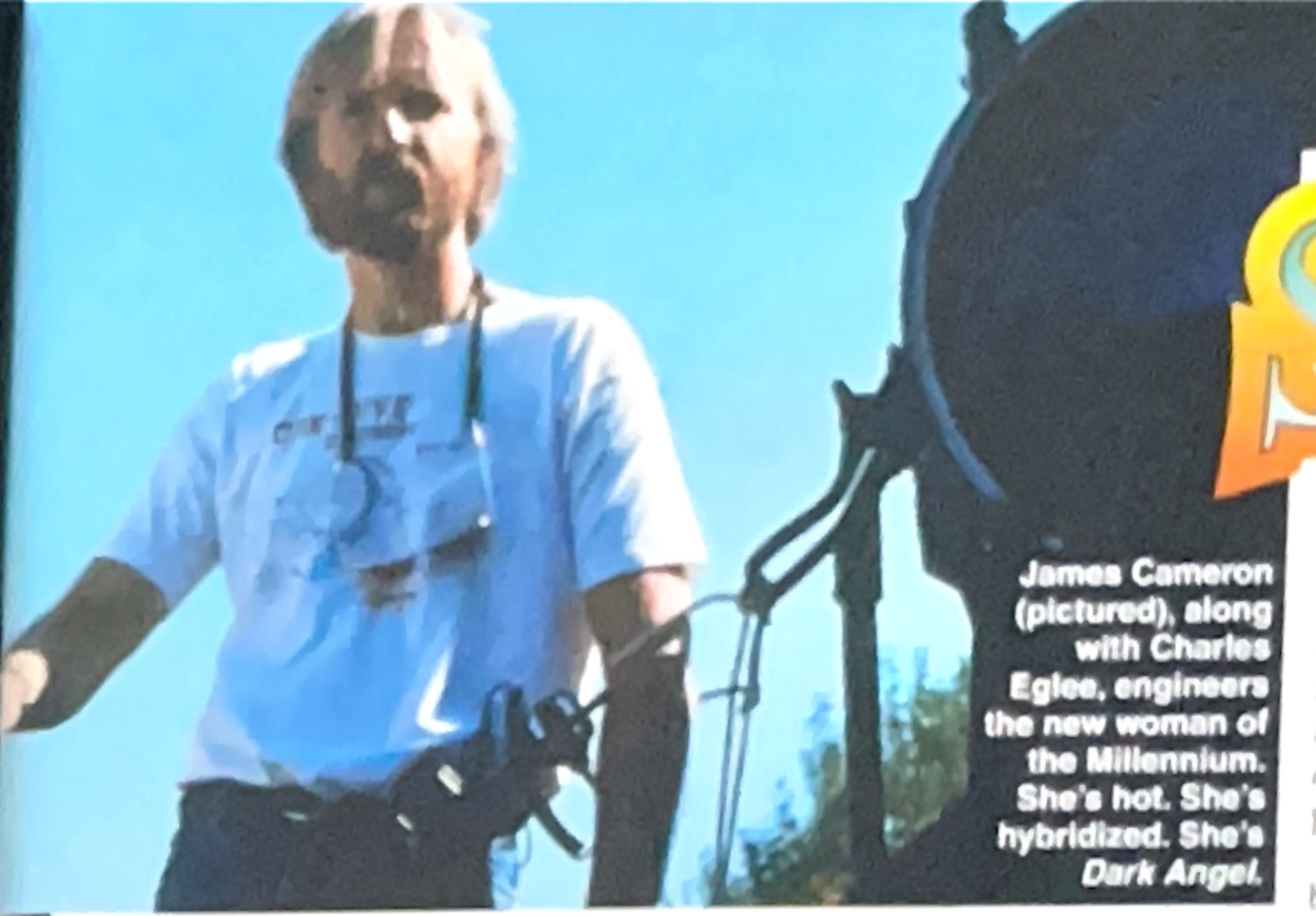
Design & Layout: Heiner Fell

BY IAN SPELLING

ANGEL ASCENDANT

JAMES CAMERON'S TV SERIES DARK ANGEL COULD BE A DIVINE INSPIRATION.

All Terminator Photos: Zade Rosenthal/Copyright 1992 Carolco



James Cameron (pictured), along with Charles Eglee, engineers the new woman of the Millennium. She's hot. She's hybridized. She's *Dark Angel.*

So it was that a bunch of killer fish begat *Dark Angel.* That's right, without *Piranha II: The Spawning*, there would likely be no *Dark Angel.*

The year was 1982 and it marked the first collaboration between James Cameron, then a production designer destined for far greater things, and Charles ("Chic") Eglee, then a go-to/do-it-all production guy for B-movie impresario Roger Corman. "Chic wrote that under a pseudonym ["H.A. Milton"], and I wish to hell I had directed it under a pseudonym," Cameron recalls, laughing almost affectionately at the memory. "I got fired after eight days. Chic got to do it under a pseudonym *and* they used his script. I got to direct only a tiny part of the movie, but I have my name stuck on it.

"Chic and I always have a good laugh. That was back in our scraping years. He went on to a very successful career in TV and I went on to a successful career in features. Neither of us really understood what the other's world was like, and we would always be looking over the backyard fence, saying, 'What are you doing?' "

Urban Exodus

One day not too long ago, Eglee—who established his reputation by writing and/or producing *Moonlighting*, *L.A. Law*, *NYPD Blue* and *Murder One*—and Cameron—who, just in case anyone forgot, earned his stripes with *Terminator*, *ALIENS*, *True Lies* and *Titanic*—yanked down that fence and got to some serious talking. All the discussion bore fruit, initially with the formation of Cameron/Eglee Productions, a company created to develop TV projects, and secondly with *Dark Angel*, which debuts this month on Fox. Cameron and Eglee co-created the series, serve as executive producers and teamed to script the pilot. The David (*The X-Files*) Nutter-directed two-hour pilot introduces viewers to Max (*Idle Hands*' Jessica Alba), a genetically enhanced young woman who's trying to piece together her past and find any of her fellow transgenic "siblings" who escaped along with her years earlier from the compound in which they were conceived. Also on hand are Logan Cale (Michael Weatherly), a cyberjournalist who uses the Internet to fight the good fight against crooked companies and corrupt governments, and Lydecker (John Savage), a military sort who has long been on Max's trail. Throughout the pilot, Max and Cale become more and more attracted to one another, but tragedy lands Cale in a wheelchair, nixing any chance of romance—for the present. But it compels Max to serve as Cale's arms and legs—reluctantly—in his crusade.

Dark Angel is the latest Cameron project to center on a strong female protagonist. The *Terminator* films, *ALIENS* and even *Titanic* all did as well. *Dark Angel*'s leading lady, though, blessed with powers beyond mortal woman, is hardly out of her teens.

"Maybe having a daughter has something to do with that," says Cameron, referring to Josephine, his seven-year-old with actress Linda Hamilton, one of his four ex-wives. "I'm thinking about what she may be like as a young adult. About the world of a young person in their late teens, in early adulthood. The decisions they make about what has meaning and what doesn't, what you commit your life to, who you are and why you're here. Those are all questions young people ask.

"Chic and I then hit upon the idea of this young girl who has a whole backstory that's also quite unique, but which magnifies all of those issues. Max literally doesn't know how much of her is human. So it's a way of creating a focusing mechanism for all that angst you have when you're that age. You know something of life, but you still don't know *everything*. You still haven't made many of your major decisions yet. You're still searching for your place in the grand scheme of things."

On top of all that, Cameron and Eglee have plunked Max and company into a post-apocalyptic near future—namely Seattle circa 2020—after an electro-magnetic pulse detonated over the Western U.S. triggers a financial collapse that has led to societal chaos. As a result, Cameron and Eglee can tell action yarns, tales of political intrigue, interpersonal stories and so on. And it can reflect forward-thinking SF, Cameron's own past efforts and real-life scientific breakthroughs, such as in the field of genetics. In other words, if one were to gather bits and pieces of William Gibson, Philip K. Dick, Greg Bear, Connie Willis, Kim Stanley Robinson, *Terminator*, *Strange Days* and Dolly the sheep, and mutate them into one piece, the result would pretty much resemble *Dark Angel.*

"I started reading SF when I was probably about eight, so I went right through the whole New Wave of the 1960s," Cameron notes. "I read everything that Philip K. Dick wrote. I don't think that *Dark Angel* owes a whole lot to that. Certainly, William Gibson

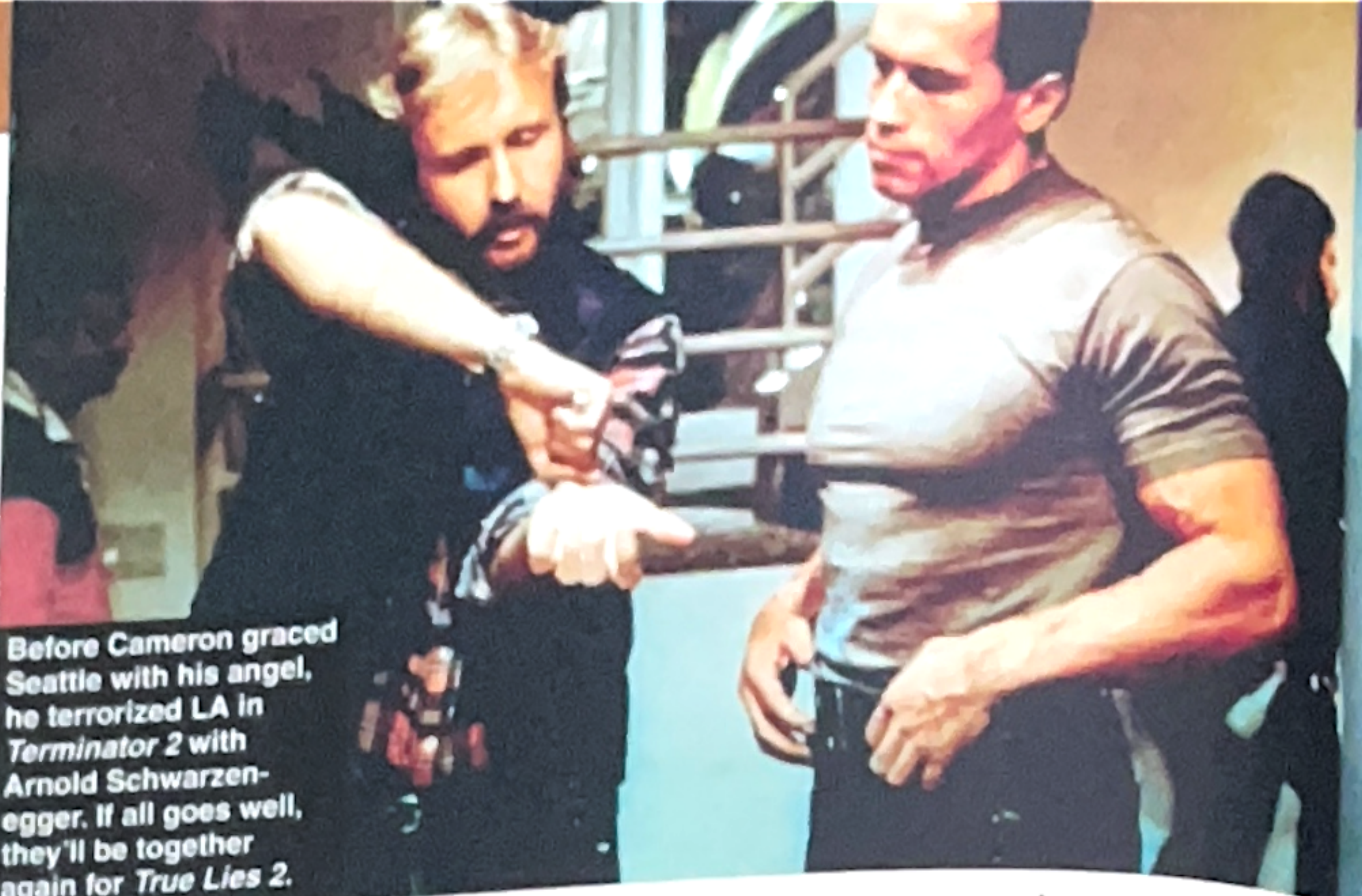
From the ashes of an urban hell comes Max (Jessica Alba), an escapee from a DNA experiment who kicks ass and asks no questions.

Photo: Greg Corp

started the cyberpunk movement with Bruce Sterling, but Gibson was really the guy who made it the popular new SF movement. Unfortunately, film has dallied with that, but hasn't really been successful with it until *The Matrix*. That's really the first—and *only*—successful cyberpunk movie. But genetic engineering is something I've been thinking about for some time. Actually, the seed of *Dark Angel* was a story I had written about 15 years ago. It was the idea of the clinic and the mouse, with the kids escaping. That gets you your first three pages. What we do with it after that was entirely Chic's input and creation, with mine."

What the pair produced together was a dystopic milieu that is both familiar and strangely different. "The opportunity to feature a young female protagonist in a future urban environment intrigued us. We didn't want it to be futuristic in a *Blade Runner* sense, but in a plausible, post-info-pocalypse, new Depression, new Dust-Bowl-era-in-America way. That was appealing. Everybody sort of projects out on a curve, as if economic prosperity will continue, as if we'll build these great gleaming edifices and these spaceships and starships and all that sort of thing. And *nobody* embraces the lessons of history. Chaos theory shows trends can reverse very rapidly. What if there was a depression? Things in the 1920s felt very much like they feel right now. And 2020 Seattle can easily be 1932 Chicago. How you get to that could be a computer virus or something like that. We chose a terrorist attack with an EMP device, which would certainly, and plausibly, do exactly what we say.

"Nuclear strikes, nuclear war, post-nuclear apocalypses, all that sort of thing has been done so much," Cameron continues. "We've seen it all. We've lived with it. We've seen the wrecked cities. We've seen the steel girders silhouetted on the horizon. I've done it. *Terminator* and *Terminator 2* are post-nuclear apocalypse stories folded back on themselves. It's like, 'What can you do that *hasn't* been done?' Well, what about an economic disaster?"


Before Cameron graced Seattle with his angel, he terrorized LA in *Terminator 2* with Arnold Schwarzenegger. If all goes well, they'll be together again for *True Lies 2*.

Shadowy Revelations

As for character development, Cameron hopes that Max, Cale and Lydecker will be different enough to set them apart not just from earlier archetypes, among them Sarah Connor, but also from today's TV heroines, heroes and villains.

"Max is an orphan, essentially," Cameron says. "She doesn't even have biological parents. She has gene sequence donors. But there will be some interesting permutations of that we can play with. The only family she has ever known are the other transgenic children in her group. There may be groups before her and groups after her, and these groups may be different. There are all sorts of things we can play with. But, ultimately, it's an emotional driver—she just wants a family. She just wants what everybody else wants. She wants to *belong*. She wants to know who she is and where she comes from. Max has been hardened by her past experiences, having had to survive on her own knowing she's different. Every kid, to a greater or lesser extent, goes through an experience in their teens when they feel like they're different from everybody else, that they don't fit in. Much of this is me projecting what I went through at that age. Chic went through the same sorts of experiences.

"Lydecker was drawn pretty black-and-white in the pilot, but we cast John Savage intentionally, to play against type. He'll show some complexity and some internal conflict. We want complexity in all of our characters. What's driving Lydecker? Why does he care about Max so much? Why does he care about all of these kids so much? Well, we'll find out the answers. Cale is modeled on the journalists in Colombia and Mexico, who are trying to take on government corruption and just turning up dead. You ask, '*Why* do these guys do this?' Well, some people just have a strong sense of justice, of correctness, and they have to do something about it. Cale's evolution in the pilot is from, 'If I just put the word out there, that will be good enough,' to 'Putting the word out there is not good enough when the enemies are this deeply entrenched and the system is this corrupt and rotten. You have to take action. You have to *do* something.'

"So," he continues, "Cale becomes a revolutionary, a bandit. But he can't do it himself. He's not physically able to, so Max becomes his legs, his warrior, his Samurai. She's conflicted, though. Part of her wants to do the right thing. She has a guilt attachment to him, as a result of her feeling that she's responsible for his injury, and that connects her to him. But her survival instincts say, 'Stay *away* from this stuff. Don't get involved.' In every episode, you'll see that ambivalence."

Genre fans and TV viewers alike may be surprised, even shocked, to see Cameron mining the often barren TV landscape, but he says he's doing it because it was the best way to tell an extended story. Even a movie like Cameron's Oscar-winning *Titanic*, which ran three-and-a-quarter hours, can't allow for the kind of character development that a weekly series can. And, given that he co-created *Dark Angel* and its characters, Cameron plans to do more than just stick around the fringes of the project. "I'll be pretty involved," he promises. "Compared to most people who lay the egg of the initial idea and then move on, I'll be *very* involved. Chic and I were pretty much in the trenches on the pilot. We wrote the pilot together, produced it together and went through every foot of dailies together. We monitored the performance issues and cut it together. That's not to diminish David Nutter's contribution, because he did a fantastic job directing it, but Chic and I are as involved as I think a producer should be without totally disempowering your director, if disempowering is a word. But it is now. When you're King of the World, you can make up words.

"Going forward, it's really Chic's game more than mine, from a standpoint of line-producing, of actually making it happen on a week-to-week basis, from the budget, hitting the schedule and all of that. My role is creative overseer, working with the writing team, making sure the characters stay on track. We've mapped out the first five episodes in detail. We've mapped out the relationships and the broad strokes for the whole first season. So it's just a question of keeping the writing team inspired and on course."

Eglee will serve as *Dark Angel's* on-set show runner in Vancouver, British Columbia, where the series will film. Cameron will be based in Los Angeles, but will visit the set on occasion. Based on the pilot alone, however, Cameron—whose next film definitely *won't* be *Terminator 3*—got a real taste of just how different a medium TV is from movies. Not surprisingly, Cameron points to the speed at which a TV episode is produced and limited budgets as the primary differences between the big and small screens. "Television is like a space mission," he says. "It has to be done right now and you have to land exactly where you say you're going to land. I like the challenge of that discipline. You have more wiggle room in a feature.

"Personally, I think you deserve more wiggle room in making a feature because you don't have that room when you release a film. It's a one-shot deal. You're either there or you're not and it is what it is for 1,000 years, boon or bust instantly. With a TV series, it's a more fluid process, and you can adjust to what the audience likes and what they are or aren't responding to. Creatively, you can contour the show and find out things about the show as you go along. So there are pluses and minuses. The minus, obviously, is that you don't have the money to go crazy on the visuals. The plus is that the onus is on the writing. If you're doing your job right as a writer, you're hitting. And I like that."

Once upon a time, Alfred Hitchcock directed episodes of his own TV show. Cameron might just follow in the master's footsteps. Then again, he might not. "I don't really see the point in directing, certainly not right away, unless we come up with some special episode or it's a sweeps week thing," James Cameron says in closing. "There has been a lot of discussion about different ideas, so I won't rule it out. It's more likely that I would jump in and maybe write an episode with Chic again. That was a pretty good working experience, writing the pilot. We had fun doing it. We did it fairly rapidly and we were firing stuff back and forth. Whenever you have a good creative experience, you want to duplicate it." ✪

Cyberjournalist Logan Cale (Michael Weatherly) informs the world about rampant corruption—but a crippling injury has him turning to Max for help.

Photo: Kharen Hill

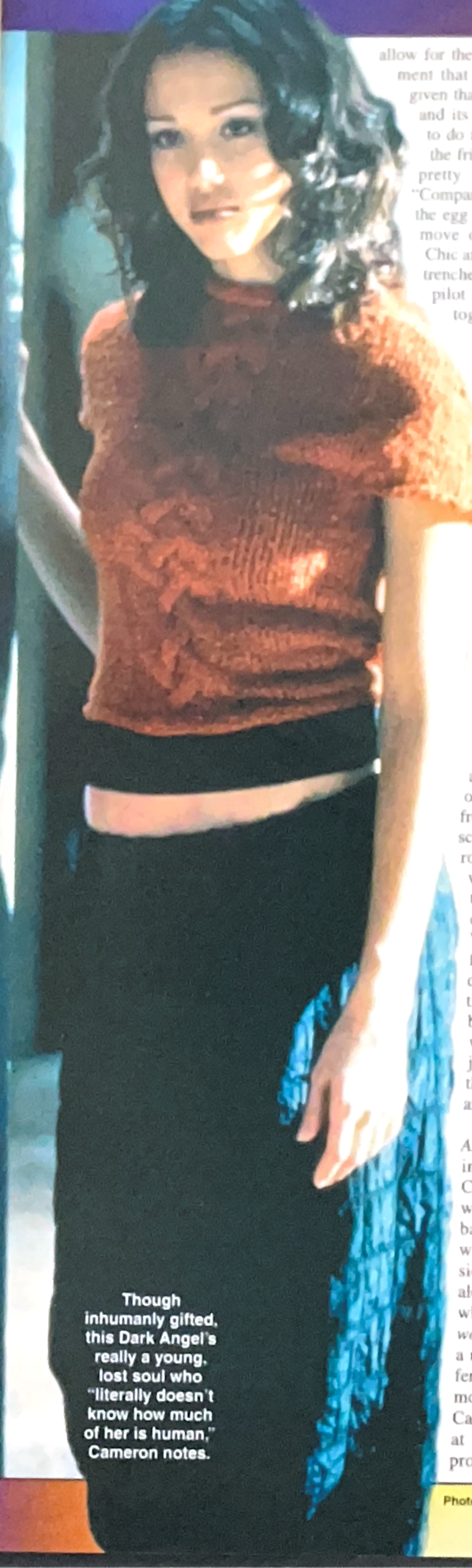
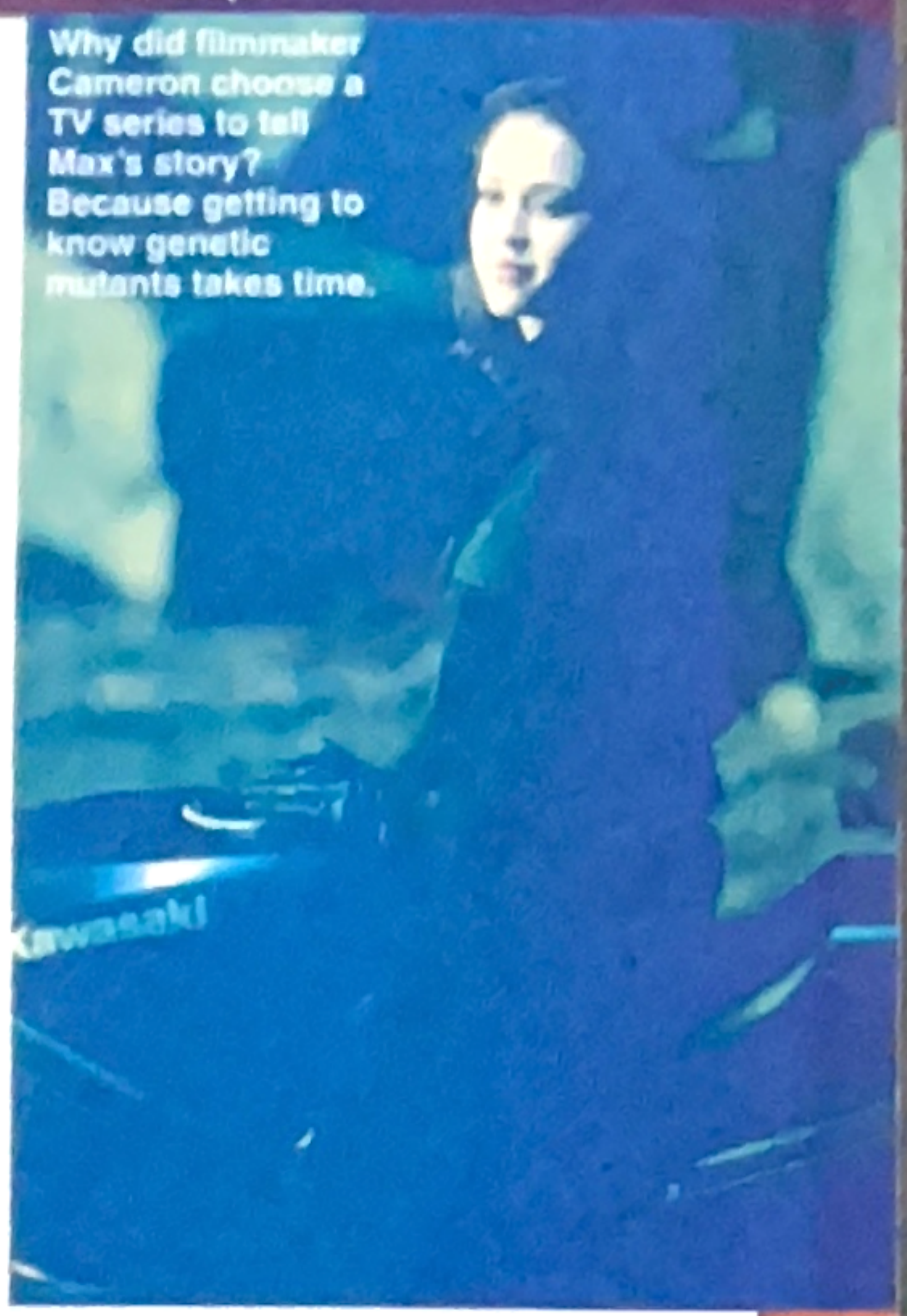

Though inhumanly gifted, this Dark Angel's really a young, lost soul who "literally doesn't know how much of her is human," Cameron notes.

Photo: Greg Corp



Why did filmmaker Cameron choose a TV series to tell Max's story? Because getting to know genetic mutants takes time.

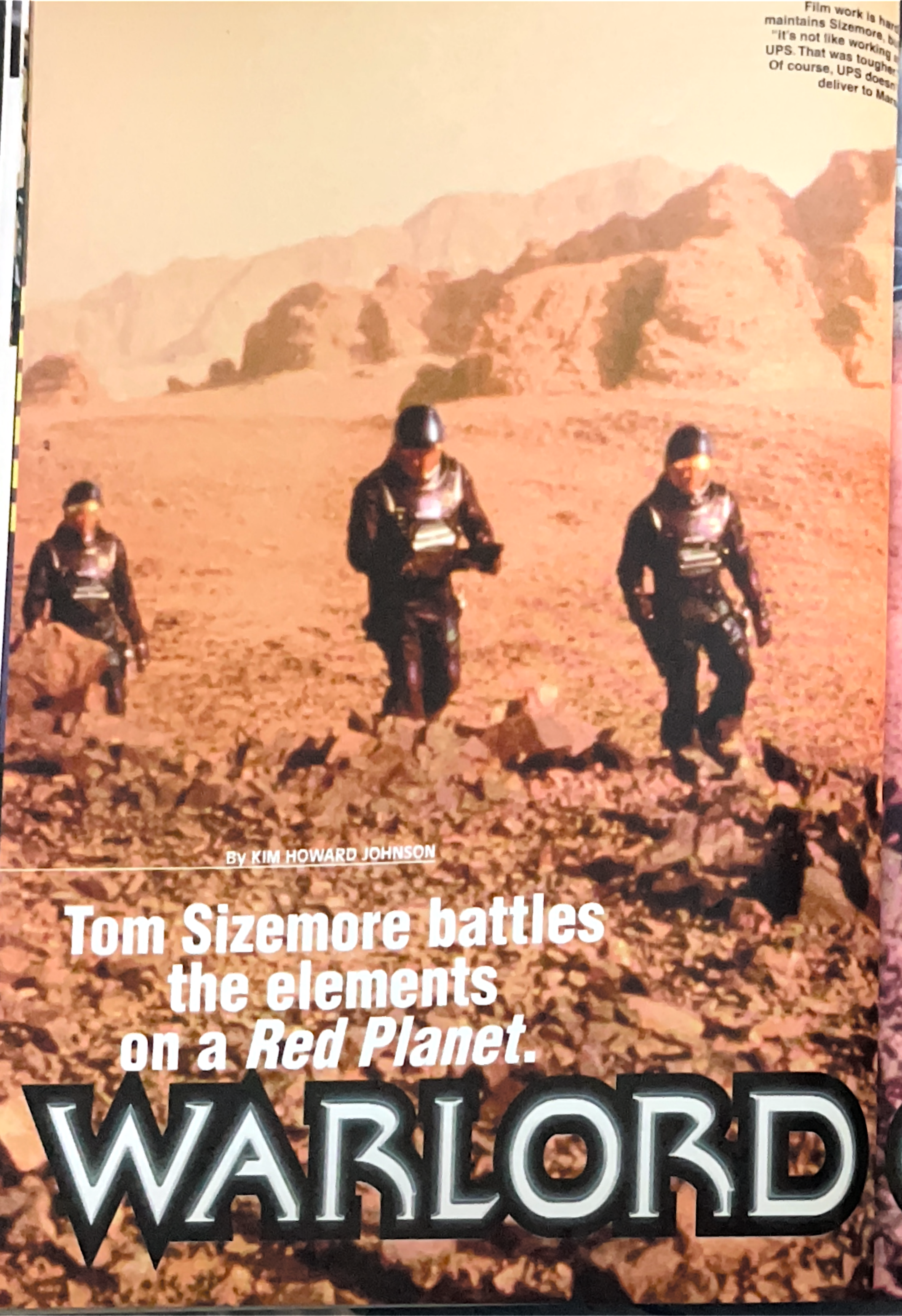
Photo: Jackie Pytel

Design & Layout: Heiner Fell

WARLORD OF MARS

Tom Sizemore battles the elements on a *Red Planet*.

By KIM HOWARD JOHNSON



Film work is har
maintains Sizemore, b
"It's not like working
UPS. That was tougher
Of course, UPS doesn
deliver to Mar

Photo: Frank Connor

Although an otherworldly castaway in the genre spectacle *Red Planet*, Tom Sizemore (center) homed in on the film's down-to-Earth drama.

According to Tom Sizemore, a real-life trip to Mars might not be as uncomfortable as enduring the heat, dust and heavy spacesuits of his new film *Red Planet*. Fortunately, the actor believes the results made it all worthwhile.

Red Planet, which premieres November 3, takes place 50 years in the future, when colonizing Mars is no longer an option for humanity. "Earth is near to being uninhabitable," says Sizemore. "It's 2050, and people are wearing oxygen tanks. We have ruined our air, but we've successfully created oxygen on Mars. We're going to live there, and we are going to start doing this to another planet that we can make friendly. Terraforming involves heating up the surface to where you can seed down algae. The algae grows, just like here on Earth, and emits oxygen."

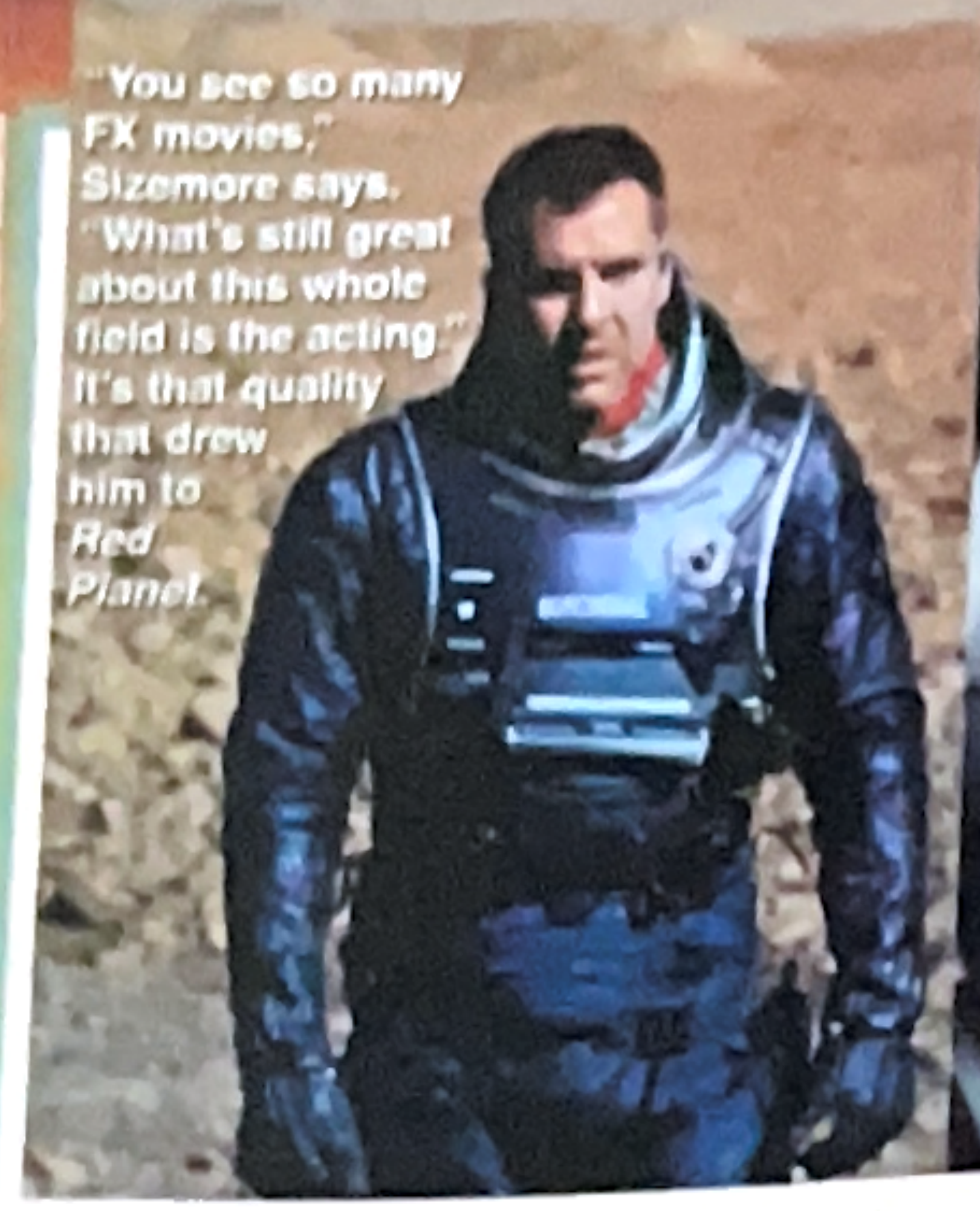
In *Red Planet*, "the oxygen has mysteriously disappeared. Earth is in bad shape, so we've got to go to Mars and discover where the air that we've created over the last 25 years has gone. It's when we go to figure out what happened that all hell breaks loose."

While Mission Commander Kate Bowman (*The Matrix*'s Carrie-Anne Moss) orbits Mars, her crew—played by Sizemore, Val (*Willow*) Kilmer, Benjamin (*Law and Order*) Bratt, Simon (*L.A. Confidential*) Baker and Terence (*Superman II*) Stamp—crash-land on the planet while investigating the Mars Terraforming Project. There they learn that while Mars may be barren, it's not necessarily uninhabited.

Mars Survivor

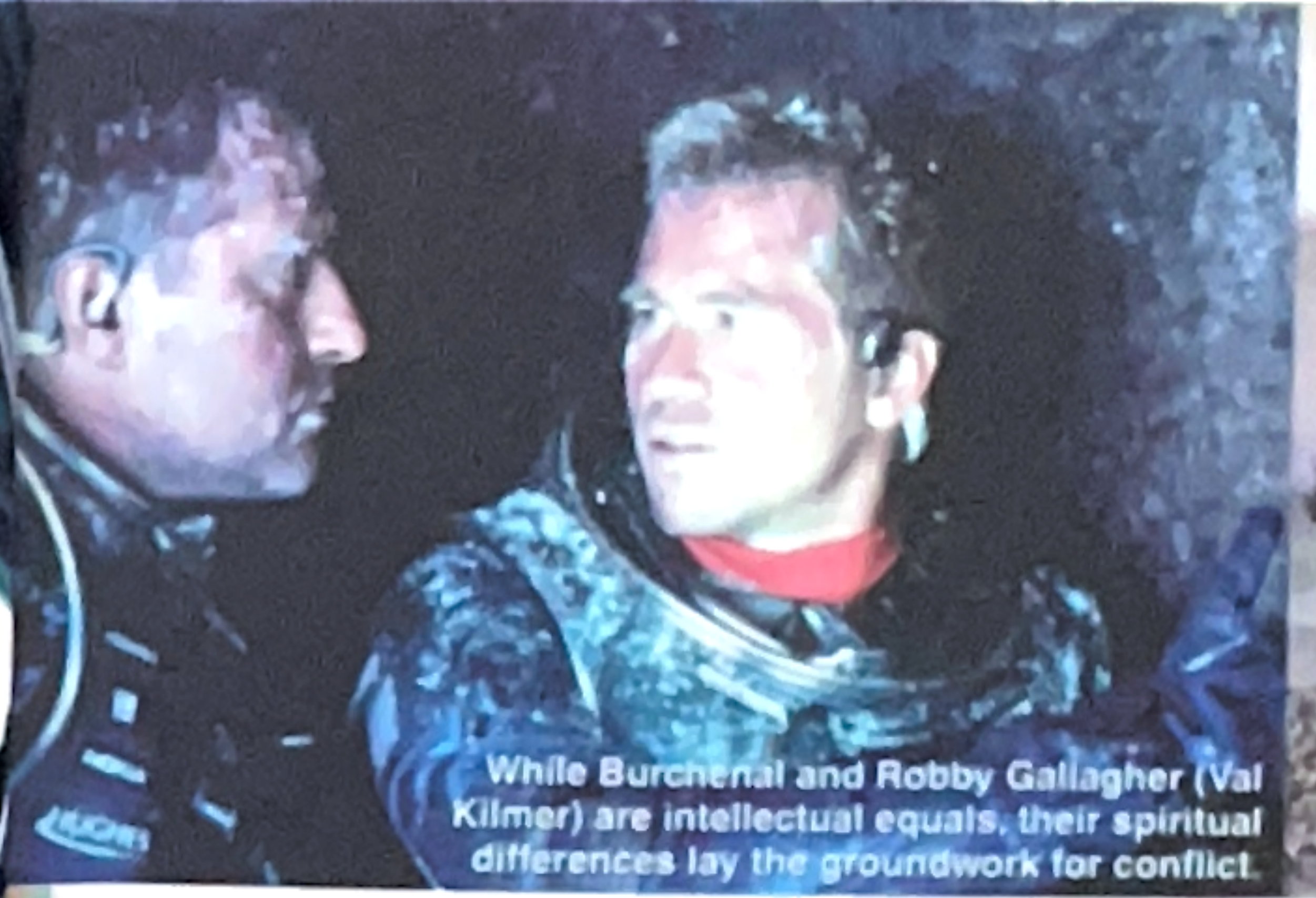
Having earned visibility in *Saving Private Ryan* and *The Relic*, Sizemore found himself tapped for *Red Planet* early on. "I was offered one of the other two male leading roles," the actor says. "I knew Warner Bros. was making a big Mars picture, and they didn't have anyone set. It was offered to my buddy Val Kilmer, whom I had worked with on *Heat*. Val and I spoke and, individually of each other, decided to do the movie. It was a really good script [by Channing Gibson & Jonathan Lemkin, story by Chuck Pfarrer]."

Sizemore's interest in *Red Planet* stemmed not from the FX, but from the character development. "I had just finished



"You see so many FX movies," Sizemore says. "What's still great about this whole field is the acting." It's that quality that drew him to *Red Planet*.

With humanity gasping for oxygen-depleted breath, Dr. Quinn Burchenal (Sizemore, center) and team investigate a terraformed Mars also robbed of air.



While Burchenal and Robby Gallagher (Val Kilmer) are intellectual equals, their spiritual differences lay the groundwork for conflict.

Aqaba, Jordan and Coober Pedy, Australia may *resemble* Mars, but the oppressive heat in both locales didn't It proved a real labor for the encumbered actors.

All Red Planet Photos: Copyright 2000 Warner Bros. & Village Roadshow

All Other Photos: John Roland

Photo: Frank Connor

Bringing Out the Dead. I had gained 30 pounds for director Martin Scorsese, and I had to get into really good shape because I was going to play an astronaut," he explains. "Even though there are many FX in the movie—because it's 2050—the most attractive thing about it is the relationship between the two guys, how they bond and learn to trust each other and ultimately try to save one another's lives. There's tremendous heart in the movie.

"In this age, you see so many FX movies—not that it's anything new, but I think *The Matrix* took it to a new level—and everyone's trying to top everything. What's still great about this whole field is the acting. That's still the most mysterious thing, great acting. I saw the potential for that in this movie in the relationship between Val and me and Carrie-Anne. Not with us—she's on the mother ship and we crash-land. It was the heart of the movie and the relationship between these guys—that was the attraction, and that's how it started."

"I'm the Albert Einstein of my generation."

Dr. Quinn Burchenal (Sizemore) and Robby Gallagher (Kilmer) come from very different backgrounds, which can't help but make their interaction all the more fascinating. "Gallagher's the janitor, but he's a real bright guy, and we're the first crew to go to Mars. I'm the Albert Einstein of my generation. I'm a bio-engineer and I've cracked the genetic code way beyond today's scientists. I've taken it to a whole new level; I'm *my* generation's most esteemed scientist. We're not really in conflict so much as Kilmer's character is spiritual and I'm not," says Sizemore, who denies reports of on-set friction with the mercurial Kilmer. "He believes in God and I don't. We eventually find ourselves with our back against the wall up there, with two different ways of coping. We have to learn to cope together and figure a way out of here.

"They're both very well-written parts. I don't think you can win with a bad script, and there are a whole bunch of them out there. I've been fortunate enough *not* to be in many of them. I've been told that I'm the only actor who has worked with Steven Spielberg, Scorsese, Michael Mann *and* Oliver Stone. What all those movies had in common—besides their great, exceptional directors—was good scripts. And *this* is a good script."

Since man has yet to land a monkey on Mars, let alone a human being, several desolate Earth sites had to substitute for the Martian landscape. "Initially, we shot in Aqaba, Jordan, which was 115 degrees on average," he says. "Our spacesuits were over 20 pounds. They are really cool-looking, but they're leather and they don't breathe. *And* we had helmets on! Then we went from Aqaba, doubling as the mountainous Mars, to Coober Pedy, South Australia, where *Road Warrior* [and *Pitch Black*] shot, which is the desolate part of Mars. You remember how *Road Warrior* looked just so desolate—it was *that* terrain. Most of the city of Coober Pedy is underground because of the dust storms. There's an underground Catholic church, an underground bookstore—it's where all the opal miners are. Many people call it the last Dodge City.

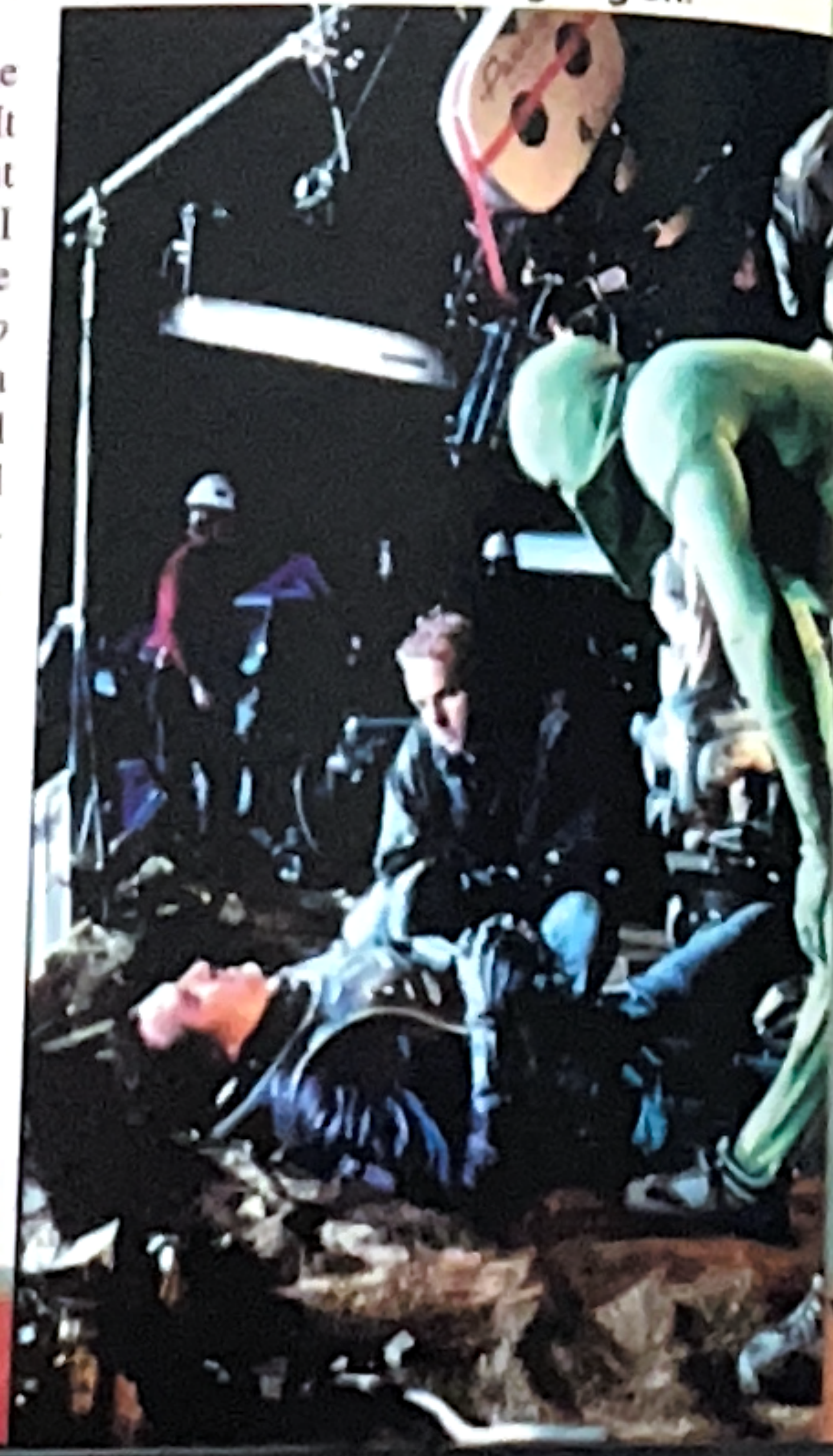
"It was so difficult to shoot, because of the Aqaba heat and the Australia dust and heat. It was hard acting under those conditions. But having seen the movie now, it was worth it. I knew it was worth it at the time, because the vistas look like Mars! I didn't see *Mission to Mars;* I didn't want to see it. I have buddies in it—who shall remain nameless—and I heard [from them] that it wasn't that great. I was told they didn't take the time to find locations—they just settled. Our locations look like Mars. There's a real otherworldly look to them."

Of the two location shoots, the hardest for Sizemore seemed to be Aqaba. "We were cut off, because we were in such a remote location," he explains. "There was no contact with any humankind other than the crew, and that can create kind of a claustrophobic feeling. It was good for the movie, but in the short term, wasn't always good for everyone. But we got through it.

"Movies are tough, though as I say that, it's not like working at UPS, which I did for a living as a struggling actor in New York. That was tougher. I would rather do this! When I was working at UPS, I couldn't say to my assistant, 'Excuse me, could you get me a water?' When I say movies are tough, it's all relative."

One of Sizemore's favorite scenes is, not surprisingly, a character-driven moment late in the film. "There's a scene between Val and me, when we talk about why we were selected for this trip," he says. "It really is terrific. It's *all* acting. There are no FX there, it's a real acting scene. It's just about these guys and what they're up against, their vulnerability and coming to terms with their mortality."

In fact, though there are plenty of FX throughout *Red Planet*, Sizemore happily found that his acting muscles got a real workout. "There was plenty of green screen," he says. "When I did *Heat*, I was fortunate enough to work with and befriend Robert De Niro, and he said something I'll never forget: 'It's called acting, not being.' Not that I was doing the being, and it wasn't directed at me, it was just something we were talking about. As a young actor, I wanted to do the James Dean Method thing. I wanted to *be* it, I wanted to *be* it in a big way. But number one, it's not healthy. Number two, it's not doable! So taking that as my jumping-off point, I realized that it's all pretend. We're trying to behave as human beings would under these circumstances with as much believability and authenticity as possible. But that's all really.



Sizemore deflects rumors of conflict with Kilmer. Both, in fact, conferred about the film before signing on.

"So, when I had to look at a green-screen and imagine that there was a huge mountain-thing in front of me, say a line to Val about how hard it would be to have to scale a thing like that, and then start to climb some steps, I had to go into my pretend world, like I was seven years old again. It's acting!

"I've been in movies where it was almost easy to feel certain things. Spielberg made it easy for us to a great extent for the D-Day sequence in the first 24 minutes of *Ryan*. You could almost *not* help reacting in certain ways because of what he put in front of us—extras, explosions! It was easy to be overwhelmed and pull myself together at a certain point in the film. Tom Hanks' and my character do. You just do what's in front of you. But then there's the pretending, the acting-not-being. I would go at the FX things like that, and try to have as much fun with it as I could!"

Moon Lander

In addition to dropping the weight he had gained for the Scorsese film, Sizemore prepared in other ways for *Red Planet*. "I was going to do *From the Earth to the Moon*," the actor says. "Tom was doing it after *Ryan*, and I was up to play Buzz Aldrin. They ended up not doing Aldrin for the mini-series, but I did meet astronaut David Scott, who was on *Apollo 15* and walked on the Moon. I talked and worked with him for two weeks. We were also in contact with the NASA guys and saw a lot of astronaut training documentary footage. I read several books about Mars, astronauts and endurance. We're shipwrecked in this movie, although on a distant planet. I had to personalize it all."

Sizemore picked up valuable information from the real-life astronaut, some of which he used in *Red Planet*. "Scott had a combination of humility and cockiness," says Sizemore. "You've got to be cocky to be an astronaut. It's tougher to be an astronaut, much tougher, than it is to be, say, a professional basketball player! Only 12 guys have walked on the Moon. There are 12 Lakers! Now we canonize basketball players, but we used to canonize astronauts, though we don't much anymore. And it's not just the humility [of these men that matters], but also the composure—the feeling that, hey, we've done everything. We've checked it to such a degree and we're so well-prepared that if something goes wrong, we'll handle it. The grace under pressure, the composure when things are going wrong, these guys had it in spades.

"You've got to be cocky to be an astronaut."

"Likewise, being an actor, even a successful actor, can be tough. The beginning of everyone's career is always difficult. You have to maintain some composure under those dire statistical predictions that the odds of you ever having your name above the title on a movie poster are just ridiculous. And that's how I relate it to myself. In those days, when I was working at UPS and waiting tables, I kept my composure. So for me to have worked for Spielberg and gotten a Golden Globe nomination—it's really remarkable and I'm blessed. But even I don't have the kind of composure it takes to go to the Moon! That's a whole different ball game. I don't want to say I know what it's like. I don't, just like I don't know what it's like to face live ammunition. You do the best you can, learn as much as you can, then go out there and trust the director. So that's what I did."

At one point, both *Red Planet* and Disney's *Mission to Mars* had been announced, and Disney hurried to get their film finished and released first. Warners made a deliberate decision to take their time. "My friends told me Brian De Palma was directing another Mars movie, and said we were in a race with Disney," notes Sizemore. "Somewhere along the line, we were told, 'We're no longer racing them. They're going to win that race, but what we're going to do is what we really wanted to do all along.' I don't think we ever really got away from that—maybe we were rushing a bit in the beginning, as much as you can rush a big-budget movie. But we took our time. There are numerous FX shots. The Oscar-winning guys who did *The Matrix* did ours. Those guys needed time. That's what they told us: 'You want this to come out in the spring, you'll have to lose half of these things, and the other half aren't going to be as good as we can make them.' So at a certain point, the studio said, 'We believe in the movie, and we're going to take our time, and when we're done, we're done.' That was for the best, because I've seen the product, enough to know that we've made a very good movie."

But patience isn't *Red Planet*'s only virtue. Sizemore also lauds his director, first-timer Antony Hoffman. "His strength is his vision, the way he can talk and create in my head the film's visual style. When I first met him, he said, 'I don't want this to be *The Matrix*. I love it, but this movie is different. I want it to have a big heart. I don't want it to be about FX.' I liked that about him, and I liked that he really understood the relationship between Kilmer and me, which is the heart of the movie. If you don't care about these guys and want them to make it, then you don't have a movie. He's very passionate, a very bright young man. I had to weigh it all out. It was a leap of faith, but it was an educated leap of faith. He is impressive."

Red Planet isn't Sizemore's first foray into the genre. Besides a starring role in *Strange Days*, the actor also fondly recalls *The Relic*, which marked his first lead film role. "For what we set out to do, we did it," says Sizemore. "I enjoyed it. It was the first time I was a lead, and I liked the movie. I like horror movies, and I thought it was exciting. It wasn't purporting to be some message movie, it was escapist entertainment and great fun."

Sizemore is currently filming *Big Trouble* for Barry Sonnenfeld, along with Rene Russo and Tim Allen. "It's a comedy in the same vein as *Get Shorty*," says Sizemore. "I rob a bar and end up with a suitcase that I think is full of emeralds. It's not, but everybody wants it, and I'm not giving it back!"

In reality, recent Martian discoveries have kept one of Earth's closest celestial neighbors in the headlines. This revival of curiosity in the red planet intrigues the actor. "There seems to be more interest," says Tom Sizemore. "We've discovered water up there now. It's all playing into our hands, knock on wood! There has been a resurgence, at least in the print media. I'm sure everyone involved in the movie hopes that will translate into people going to see *Red Planet*!" ✪

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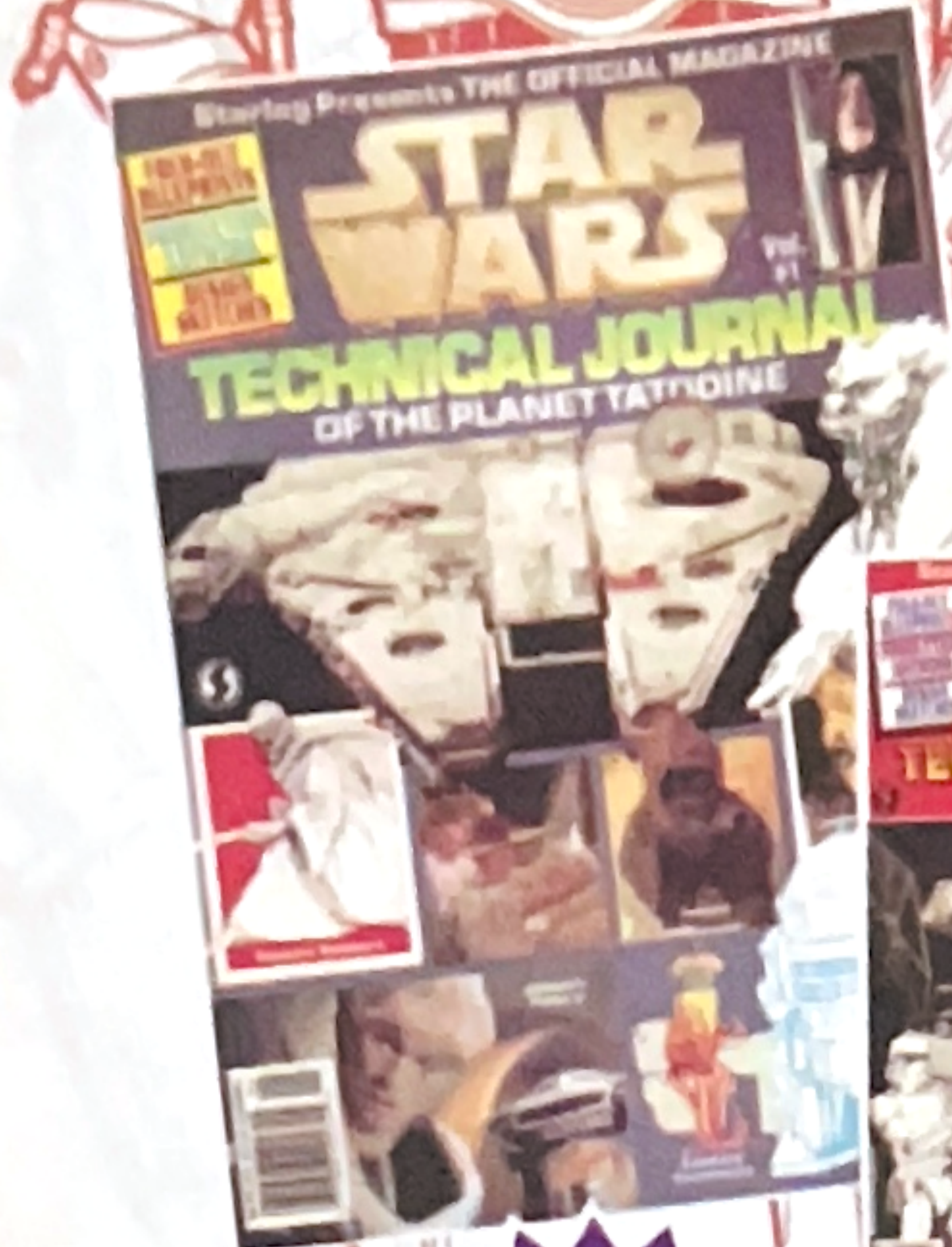

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#62 Ricardo Montalban. Koenig 2. James Doohan. Ken Tobey. *Dr. Who*. $5.

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#65 Arthur C. Clarke. Hamill. *E.T.* FX. *Dark Crystal*. $5.

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#83 Kate Capshaw. Robin Curtis. Fritz Leiber. Marshall. *Dr. Who*. *V*. $10.

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#86 Peter Weller. John Sayles. Chris Columbus. Rick Moranis. Lenard. *Jedi* FX 4. $125.

#87 *Ghostbusters* FX. Kelley. Prowse. David Lynch. *2010*. *Blade Runner*. $5.

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#111 Columbus. Sarah Douglas. Nick Courtney. Martin Caidin. $10.

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#114 Nimoy. Guy Williams. Robert Hays. Gareth Thomas. $150.

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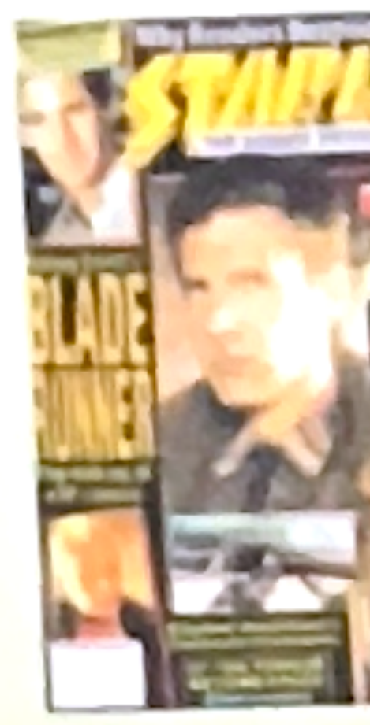

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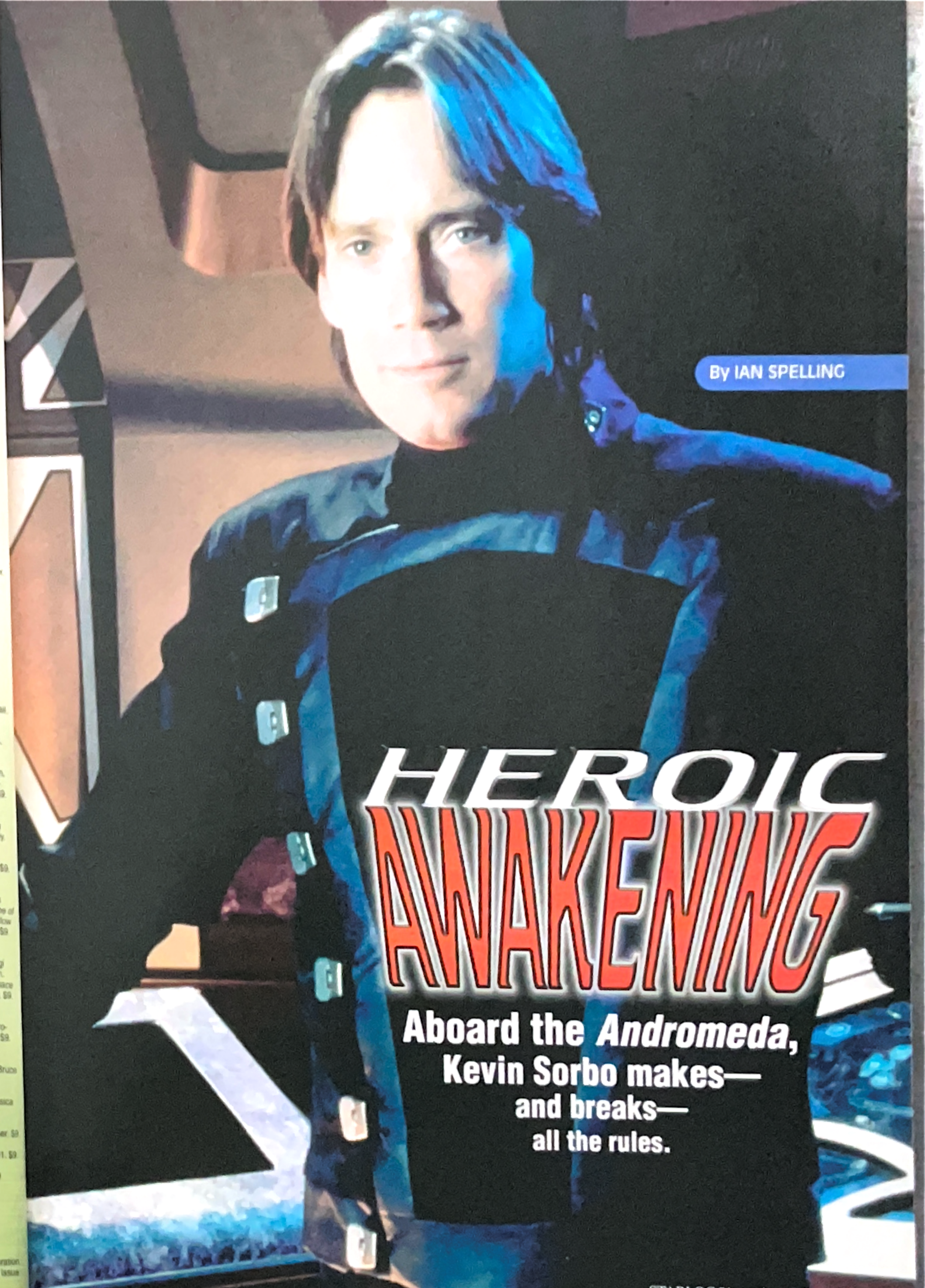


By IAN SPELLING

HEROIC AWAKENING

Aboard the *Andromeda*, Kevin Sorbo makes— and breaks— all the rules.

Dylan Hunt *bleeds*. That's right. The hero at the helm of the *Andromeda Ascendant* in *Gene Roddenberry's Andromeda*, as played by Kevin Sorbo, feels pain, gets hurt and sometimes loses when he fights. Obviously, Hunt is a far cry from Sorbo's most popular previous role—Hercules on the long-running saga *Hercules: The Legendary Journeys*. "Hunt is not larger than life," Sorbo says. "He is human. He has his faults. We tried to bring a more human element to Herc to make him more appealing to people. Every time he fought, though, you knew he would win. What made the show great was that the fights were done humorously, for the tongue-in-cheek value. Here, the fights are *real*. Hunt doesn't win every time, and that makes him more interesting. From a writing standpoint, you can also create more drama, create more conflict between the characters. That makes it more interesting for the viewer."

Hunt for Hero

Debuting in syndication this month, *Andromeda*, like *Gene Roddenberry's Earth: Final Conflict*, is based on ideas and story treatments left behind by the late *Star Trek* creator. The show is executive-produced by his widow, Majel Barrett Roddenberry. Robert Hewitt Wolfe—a veteran of both *Star Trek: The Next Generation* and *Deep Space Nine*—serves as co-executive producer and show runner (STARLOG #279).

"*Hercules* was a great run," Sorbo notes. "I had a blast with it, but after six and a half seasons, you want to do something different. I was looking at several network shows, and then Majel came to me with this. She said I was the guy they wanted. I'm a huge Gene Roddenberry/original *Star Trek* series fan, so *Andromeda* interested me right away. I grew up reading all kinds of SF. I loved not only *Star Trek*, but also *The Twilight Zone* and all those genre shows.

"The set-up of *Andromeda* is that Hunt wakes up 300-plus years after being stuck in the vortex of a black hole. Three centuries have passed, but it may as well be five seconds for Hunt. Now, he must face the reality that his family is gone, his friends, his fiancée. What does he have left? Well, he has his prime directive. His prime directive was always keeping the peace within the galaxy, within the Commonwealth, but now the Commonwealth doesn't have peace anymore. Civil war has splintered it all over the place. There are factions, bad tribes, you name it. Though Hunt has nothing left, he still believes in what he was supposed to do. So he decides to rebuild the universe."

Sorbo is jumping just a little ahead, so here's some additional detail. The crew of the *Eureka Maru*, a salvage ship, locates the *Andromeda Ascendant* and figures it can cash in on this historical relic. However, the crew fails to realize two things: One is that Hunt is on board, alive and just awakening from stasis, and two is that the sentient ship, despite its age, is actually more powerful than most in the present stellar civilization, one that has crippled its own scientific capabilities. Soon enough, Hunt convinces the *Eureka Maru* crew to join him and his cause, and thus the star-spanning adventures begin.

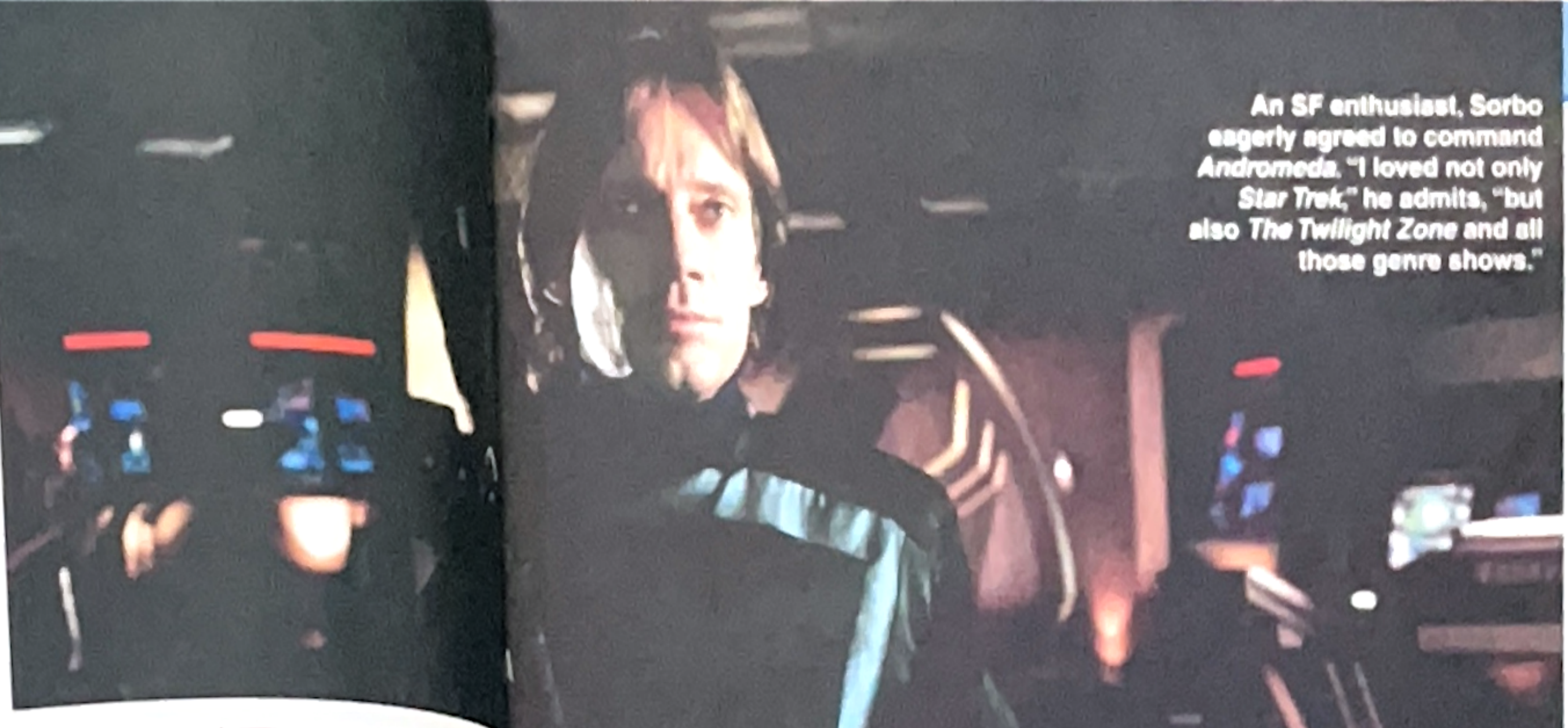
Beka Valentine (Lisa Ryder) is the *Eureka Maru*'s tough, smart commander. She reluctantly relinquishes the captain's chair to Hunt, although she really wanted to keep roaming the skies for valuable trinkets. So there's little love lost between the two captains—or is there? "It'll be a friendly but adversarial relationship between Hunt and Valentine," Sorbo reveals. "If there's romance, it will do damage to the show. It becomes the *I Dream of Jeannie* or *Cheers* syndrome. You can have flirtation going on, maybe, but I don't think that will work.

"Tyr Anasazi [Keith Hamilton Cobb] is hard to know. He's a Nietzschean [a race of genetically engineered humans]; they're bred for survival. They don't trust anybody, except their own kind. It's tough for me, because the Nietzscheans are the ones who *caused* the civil war 300 years earlier. My first officer, a Nietzschean, was also my best friend and was supposed to be the best man at my wedding, and he betrayed me. So I'm asking myself, 'Is this guy going to screw with my goals and my plans?' I don't fully trust him and he doesn't fully trust me. It's a good idea to have two strong characters at odds with each other, but also to have them grudgingly grow to respect each other.

"Rev Bem [Brent Stait] comes from a species that basically rapes and then lays its eggs within its victims. That's how it reproduces. They're [one of the most] hideous creatures in the universe. This guy is called The Reverend because he has found God, the Way, the Divine. He becomes the Captain's spiritual, common-sense voice. Whenever Hunt has to make certain decisions that might go against what he believes in, Rev will be that angel over his shoulder who says, 'Here's an idea, do with it what you want.'

"Trance Gemini [Laura Bertram] is a being who has yet to be fully explored. She's one of the three [principal] women on the ship. They're all very strong actresses, and all very attractive. Let's face it; that's part of what TV is. Trance is the youngest of the three and she comes from a planet that none of us know about or understand," Sorbo continues. "As the story unfolds, you'll see that Trance is almost an extension of—I want to say God again. She's someone who, if I say we should go right and she says we should go left, I'll say, 'What the lady said. Go left.' There's something she knows. We may destroy three ships, but save three planets by doing so. She knows what's going on one step ahead of us all. They've used the character sparingly so far, but we'll see much more of her as the year goes on. Laura is a very good actress. She has won three Geminis, the Canadian equivalent of the Emmys.

"And the *Andromeda* is the ship. It's made of flesh and [manifests] a humanoid body [played by Lexa Doig]. She is very hot, very sexy, it's a form *Andromeda* likes to take. Finally, there's Seamus Harper [Gordon Michael Woolvett], our fix-it guy—Albert Einstein in a surfer's body. He creates *Andromeda* from spec sheets I present to him. He's also our spark plug. He's always on the go, always sarcastic."


An SF enthusiast, Sorbo eagerly agreed to command *Andromeda*. "I loved not only *Star Trek*," he admits, "but also *The Twilight Zone* and all those genre shows."

Freed after 300 years of black hole bondage, *Andromeda*'s Captain Dylan Hunt (Kevin Sorbo) prepares to conquer the universe.

"Though Dylan Hunt has nothing left, he still believes in what he was supposed to do. So he decides to rebuild the universe."

The Commonwealth lies in ruins, but Hunt hopes to restore galactic order with the help of his quirky—and not entirely trustworthy—crew.

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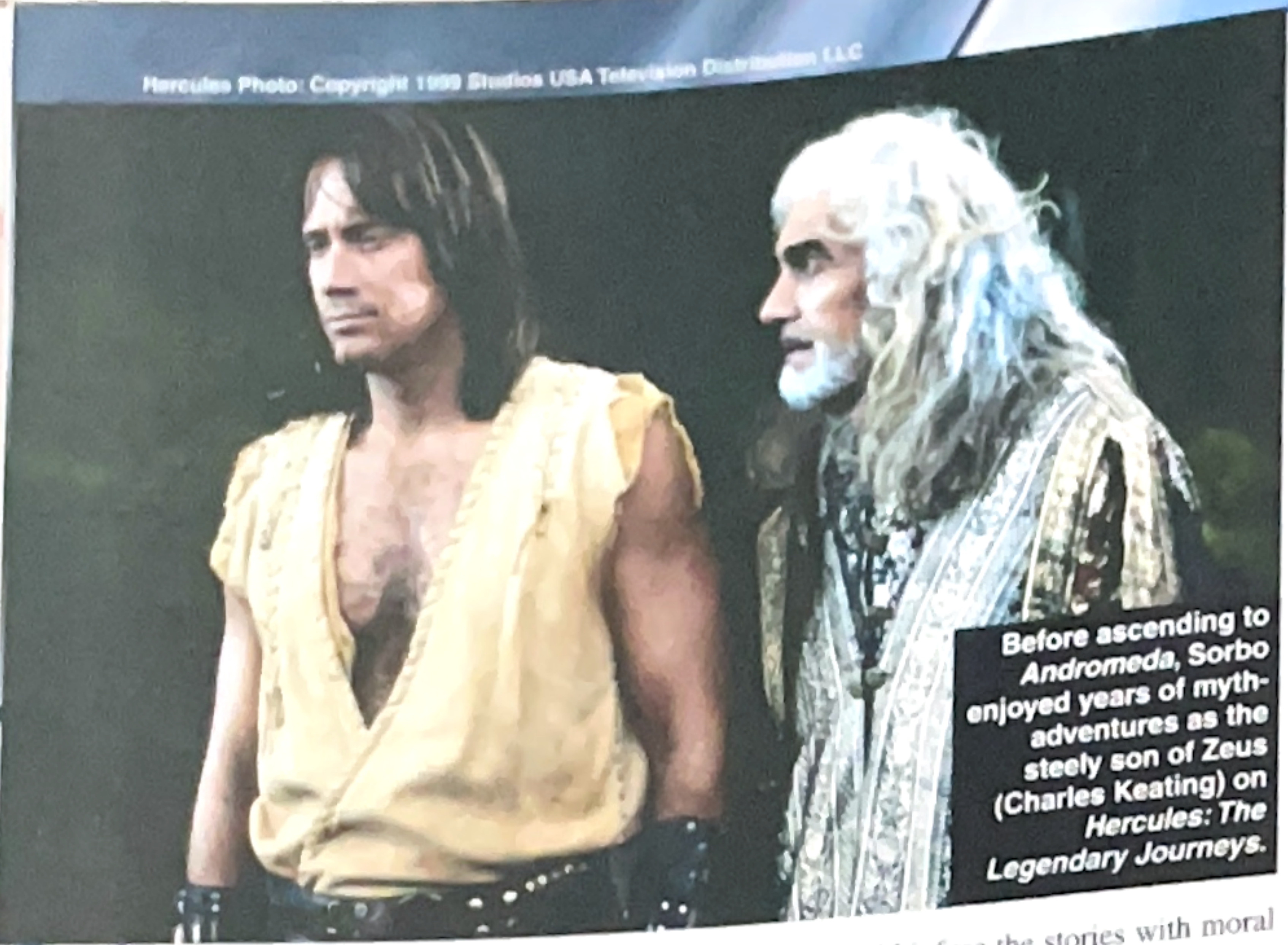

Before ascending to *Andromeda*, Sorbo enjoyed years of myth-adventures as the steely son of Zeus (Charles Keating) on *Hercules: The Legendary Journeys*.

Fights in Space

Storywise, Sorbo notes, early episodes follow the crew on their various treks that will both stand alone as well as introduce assorted alien friends and foes into a continuing story arc. They will also examine the ins and outs of the individual characters and explore interpersonal relationships amongst the crew members. In terms of specific plotlines, Sorbo synopsizes several impending *Andromeda* tales. "In one story, we go to an orbital station that's the home to these kids who are the descendants of the High Guard," the actor explains. "Hunt is a captain of the High Guard. These kids live in this orbital habitat, still waiting for the return of the High Guard. Because of radiation leaks within the station, they only live to be about 20 years old, but through evolution over the centuries they're able to bear children by the time they're 10. That keeps the species going. It's like finding a World War II soldier still living in the jungle somewhere in the South Pacific.

"We'll be dealing with issues of racism. We're shooting an episode now about a planet populated by 20 billion people who have been bred to breathe underwater. We try to get them to join the Commonwealth. In another show, I go to a planet run for centuries by robots. It's a huge prison. And it explores the concept of genetic inevitability—just because you're born on this planet, does it necessarily mean you'll be bad? *Andromeda* is a very interesting show that examines a variety of conflicts, issues and heavy dramatic situations. It has been great fun, actually, to deal with mature themes.

"Roddenbery liked to produce episodes dealing with various humanistic problems, and he would infuse the stories with moral messages. *Star Trek* did that and *Andromeda* does that, too, but we're a very different show. We're wrapping up episode number 10 now, and I'm having a blast. All of us, the actors, can see the huge change in the way we deal with the scripts. Initially, you bump into problems. It takes a while to get to know each other, to know the series' characters and the world. But we're getting it all pretty fast. I've seen the first few episodes and they rock."

Sorbo, a veteran of action, stunts and special FX, reports that there is plenty of action, stunts and FX on view in *Andromeda*. They're just all of a different nature and designed to serve a slightly different purpose. "We worked with a lot of green screen on *Hercules*, but here we have a much larger scale of green screen," he elaborates. "People who love this type of show want to see space, the ships and the planets, and we're going to give it to them. Our ship is gigantic. It holds 4,000 people. There are three huge screens on the command deck. The center screen shows space, what we're seeing out in front of us, while the other screens will be like tracking devices for an air traffic controller. We've got to go a step above what other shows are doing. You can't take a step back, because people have seen *Voyager*, *Next Generation* and *Babylon 5*.

"In terms of the stunts, there's still some good old hand-to-hand combat. It won't be two or three fights per episode, as it was on *Hercules*. We're working in some *Matrix*-type fight sequences. We don't have phasers, by the way. We have weapons called forcelancers. One of their many applications is as a long staff that can be used for fighting."

> "People who love this type of show want to see space, the ships and the planets, and we're going to give it to them."

Journeys of Legend

The fighting—and everything else—stopped on *Hercules* back in November 1999, when the series finale aired. In the very last scene of the hour, "Full Circle," Iolaus (Michael Hurst) and Hercules wandered into the sunset. Truth be told, Sorbo wasn't thrilled with the finished product. "We tried to do too much in too short a time," he admits. "We should have made it a two-hour finale. I like some of it. There are nice scenes. And I love that last scene. Here and Iolaus were like two cowboys heading off to their next adventure. I miss *Hercules*. I don't miss the schedule. We shot eight- or nine-day episodes 10 months a year. I never had time to do any other projects. Now, I'm not too far from Los Angeles and we have a seven-and-a half-month schedule. It's an intense seven and a half months, but I've got four and a half months to be with my family, look for work, play golf and maybe get a film career going. *Herc* never really opened that door for me, but I miss the series. I miss the people. I miss Michael. I miss the crew."

It was no secret that *Hercules'* end was not a smooth one, and that Sorbo clashed with the studio (as he discussed in STARLOG #269). They wanted him to sign on for three more years, he only wanted to stick around for one more, and the result was that Sorbo stood his ground, followed his contract to the letter and exited after the eighth episode of the sixth season. Thus, it was a surprise to see the actor back in character in the *Xena* episode "God-Fearing Child." What was that all about?

"I owed them a *Xena*," Sorbo explains. "They had asked me years ago to do several *Xenas*, and I had only done one, so I owed them one. It was nice to go back down to New Zealand, visit old friends and go to favorite restaurants. I also got to kill Zeus [Charles Keating], so that was fun."

Fun though it may have been, don't expect another return engagement on *Xena*. Sorbo is open, however, to either a *Hercules* feature or, at some point down the road, a *Hercules* TV reunion movie. For now, though, Sorbo's future is booked with the adventures as Captain Dylan Hunt. "This series combines elements that other genre shows just don't," Kevin Sorbo concludes. "The look of the show is great. It has a look and feel of a different time and world. The combination of the seven actors is terrific and there's something for everybody: drama, conflict, humor. The visual FX are outstanding. It happens to be set in the future, but it's timely and applicable to life today. *Andromeda* is just a great show." ☆

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You Don't Know Jack!

Bruce Campbell trades action acting for diverse directions & delights

By
MAUREEN
McTIGUE

Jack of All Trades boasts its share of irreverently portrayed historical guest stars—like the abbreviated Napoleon Bonaparte (Verne Troyer). He'll be back.

As Jack Stiles, Bruce Campbell shares the adventure —and a few fantasies—with Angela Dotchin, who portrays British agent Emilia Smythe Rothschild.

Not your average Scarlet Pimpernel, Campbell capes it up as the Daring Dragoon.

It's early in the morning in New York. But it's really, really early on the other side of America, where Bruce Campbell is ready and waiting. "This is my wake-up call today," he says.

Campbell is wearing his director's hat, prepping an episode of *V.I.P.* "We're on one of our last days of prep here. Large meetings today. Sometimes it's small meetings, but today it's large meetings because we're getting close to shooting."

When not pursuing other directing gigs, Campbell can be seen weekly on the syndicated adventure/fantasy series *Jack of All Trades*. But that may be over by New Year's Eve. "It smells like it's being cancelled," Campbell notes, "but there'll be no official word until September 23. We have eight episodes that haven't aired yet, but who knows what that means?"

The actor has learned to take uncertainty in stride. "In this day and age, I don't really get concerned about stuff like that any more. We worked our asses off, and if they don't like *Jack*, that's cool. There's always the next thing, some other ship's going to come down the pike."

With episodes still to be seen this fall, and the concept of the second season plotted out, audiences can still treat themselves to refreshingly irreverent action with *Jack of All Trades*. "Viewers are missing a half-hour of retro-television," Campbell explains. "It's a bit of a throwback to a 1960s type of show. If you took *Get Smart* and blended it with *F Troop* and a little bit of *The Adventures of Brisco County, Jr.*—it's definitely a hybrid of concepts. It's familiar territory, but it's still a pretty damn harmless show. It's meant to be a half-hour diversion, and that's all it is."

Jack's historical context—guest characters have ranged from Napoleon Bonaparte, Blackbeard the pirate and the Marquis de Sade to Benjamin Franklin, Thomas Jefferson and Lewis & Clark—adds to the revelry. "Besides featuring James Madison briefly, we haven't gone too crazy yet," Campbell jests. "The idea for the second season, *if* we were to go to a second season, was to move the show's setting to Washington. The Paulo Paulo thing was interesting, but after a while you say, 'Get me out of Croque's Parlor!' I know, as an actor, every time we got on that set, we would go, 'Gllllaaarrrggghhhhh! We're back at Croque's Parlor! Get me out of here!' It's an action show but one with a limited budget. It certainly has a lot of action. I've lost a lot of weight."

Jack Flap

If the redoubtable ruffian Jack Stiles seems familiar to folks who've never tuned in to *Jack of All Trades*, that's because the early American superspy belongs to the brotherhood of Campbell's other popular characters. "He's kind of an amalgamation, actually," the actor admits. "If you added them all up, melted them down and forged a new character, it would be Jack. About 10 percent of him is Brisco County, Jr., but *only* 10 percent—that's because he'll do the right thing at the end of the day. There's Ash [from the *Evil Dead* trilogy] because he fights a lot, that sort of nonsense, and he's cocky. And Autolycus [of *Hercules* and *Xena*] for being a blowhard and every other reason.

"Those are the characters who are fun to play. I like flawed lead characters. I just saw *Mission: Impossible II*—don't ask me why—but I found it depressing that between Tom Cruise and John Woo, they *refused* to allow their characters any flaws. They were never

Part Brisco County, part Ash, part Autolycus, the Dragoon rides to the rescue. He has Zorro's fashion sense.

One of Campbell's favorite episodes is this fall's "Shark Bait." It's a hot air balloon escapade.

afraid, never this or that. It's like, '*Puh-leeeze!* Boor-ing!' "

Playing more human characters is key to Campbell. "I think so. Call me crazy. But what do I know? Our show might get cancelled and *Mission: Impossible II* makes $200 million. When the character always does the right thing all the time, though, then you're in the land of *Hercules*. And that's fine, but I could tell when I was a guest on *Hercules*, I got all the good dialogue," Campbell observes. "The writers were like, 'God, this Hercules thing! Herc is such a bore!' They *had* to write him a certain way, which I understand—Little Billy's mother's taxes always have to be paid, all that stuff. That's sort of the *Brisco* thing, too, but I think your lead character *has* to be interesting, whether you like him or not. 'Interesting' is also a great subjective term. What makes something *interesting*?"

Co-star Angela Dotchin—as erudite British spy-inventor Emilia Smythe Rothschild—keeps up with Campbell like no one else. In fact, their non-stop banter on the show apparently carries over. "In real life? It's just as bad. We torture each other all the time. She's pretty intense, actually," Campbell adds. "She's a great, hard working Kiwi girl and one of the toughest women I've ever met, but she's terrific. She's just a piece of work and a handful, but a very professional actress. She starred in New Zealand's ultimate soap opera for six years—their national show [*Shortland Street*]—so that poor girl can't go *anywhere* there without getting hassled. Me, I can go days without being recognized, weeks sometimes, no problem. But not her."

Both actors have had to relate challenging dialogue, and some of that banter calls unwanted attention to itself. Campbell broaches the subject of the series' abundance of sexual innuendo. "If there were a second season, we would take a look at that. The only note I had given the writers was that sexual innuendo is fine, but it should be *part* of a broader palette. There's room for a bit of that, but we shouldn't go crazy. There are some episodes where we push the envelope, and I think there's room for that, too. Unfortunately, all the viewers have their idea of the perfect show—and we will never be *that* perfect show for anyone else. We have to be the perfect show for *us* and hope that other people like it."

Campbell knows viewers' opinions firsthand, as he is in constant contact with fans through his official website [www.brucecampbell.com]. "I get e-mails all the time. 'Do you think *Jack* should be this?' 'Do you think *Jack* should be that?' I write back, 'I don't think *Jack* should be anything other than what it is.' Good, bad or indifferent, *this* is the show we set out to make. And it's not like any show I see on TV now. There's no other show like it. You can have your Spandex *Cleopatra 2525*, I'll take *Jack of All Trades*, just because it's my sensibility."

His sensibility also carries over into the role of the series' co-producer. "There were no templates that I am aware of [in creating] the show. What would be closer to the truth," Campbell explains, deflecting the *Crimson Pirate* and the Errol Flynn *Adventures of Robin Hood* comparisons offered in the past, "would be Bob Hope and Bing Crosby Road pictures. That's the humor.

"The key for us was getting Bob and Alex [Roberto Gaston Orci & Alex Kurtzman, see STARLOG #273], the two writers and exec producers. That's the one thing I wanted: them. I had worked with them on *Hercules* and just thought they were good writers."

Like such agents as Artemus Gordon and the Saint, Jack Stiles sometimes resorts to disguise. Here, impersonating his French antagonist, he's "Croque for a Day."

Jumping Jack

As with any series regular, Campbell must face the "favorite episode" question. It's not an easy one for this actor to answer. "Oh, boy, see, there you go, you're going to make me *think* of those episodes. I enjoyed stuff like when Blackbeard kidnaps Ben Franklin, 'Floundering Father.' I enjoyed its good blend of technology, adventure, action and absurd humor, because Emilia had to build a submarine to catch Blackbeard.

"There's one that hasn't aired yet called 'Shark Bait' which is interesting; it's a hot-air balloon episode. I've enjoyed half of the eight unaired shows for different reasons. But it's really hard [to discriminate]. It's all *one* big scene in my head, no singular episodes. It's one big, long line to memorize."

Campbell has worn many hats in his career, but he doffs the directing cap when it comes to *Jack*. "It's easier to just act and produce," he notes. "During the season, I would have no time to prep as a director, because I would be on the set all the time. It wouldn't be practical. And the thought of going down early and spending *more* time in New Zealand isn't something that I would jump at either, because I just spent six months there already.

"My hands are pretty full, because I give script notes, editing notes and all that. I love the fact that we either have or had—depending on the tense you want to use—the most creative environment I've ever experienced. The show aside, the working atmosphere offered the most leeway I ever had. We could do anything."

In truth, almost anything; nonetheless, Campbell is enthusiastic about the work. "You have to respect the writer's word, but if the script was not in shape by the time we shot it, we got it in shape on the day, because we *had* to. We had to say the words. It had to make sense to us, and if it didn't, we fixed it. There were days, there were sequences—and again, it was in an upcoming episode, 'Monkey Business'—that there was one day of shooting when we pretty much made up everything there. It was the Indiana Jones portion of this sequence of entering a crypt to steal a sacred monkey. There were many elements that didn't come together. So we took bits from various drafts and created our own sequence, out of what we came up with on the spot and what was practical. You can't just pull stuff out of your butt. I mean, you have to have it on the set, it has to be available. We would have days like that, but they were pretty rare. On other episodes, we did not touch a word, it all depended on the script. It was nice to be able to do all that and *not* have to make a phone call."

Campbell is readily accepting of his situation, though. "Here in the States, I'm prepping *V.I.P.* as a director, and it's a bit different. You can't just run around and change things. I'm a guest on their show and that's fine, too. So, you go, 'OK, cool.'

"Physically, there's nothing more brutal than TV work," he explains. "Those days you crawl out of bed and slowly get up to speed. It's a big energy demand, high-energy consumption. And the pace is relentless, but that's the nature of TV; you have to grind out 22 shows as fast as you can. I love the speed of it; features move so slow. I get frustrated [sitting around and waiting]. Oh my God, that's *all* they are. But with *Jack*, I get halfway to my trailer and they're ready for the next shot. Television also keeps you from getting bored. If there's a sequence that's not quite working right, you don't have to worry about it, because you'll be out of there in an hour-and-a-half, so no biggie."

There's always more for Campbell to do, but don't hold your breath for the return of Autolycus. "We dallied with the idea," of returning to *Xena*, he says. "I told [*Xena* producer] Rob Tapert, 'Let's see what happens with *Jack* and we'll make that decision.' If *Jack* doesn't go again, I think I'm done in New Zealand. I've been going down there since '94. I don't know that I ever need to go again. It's a long trip, but it's like, 'Been there, done that. *Next!*' "

Another convention appearance, or is Campbell just warning devoted yet French fans about his upcoming book *My Chin Can Hurt People?*

Jack Flash

Recently, there was the much-anticipated, on-the-edge-of-the-seat possibility of Campbell becoming a series regular on *The X-Files*. That role went instead to Robert (*T2*) Patrick, but Campbell is comfortably nonchalant about the matter and fan interest in it. "That's cool," he notes, "and it was kind of neck-and-neck there. I was glad to be invited to participate. It was because I was on as a guest [in "Terms of Endearment"] and they remembered that. Chris Carter was very gracious when he called and said, 'This isn't the phone call I want to make.' But he offered up a directing job for a new show that he's doing. I said, 'Hey, that works for me.' That's a good consolation prize.

"I want to do *more* directing. It's a whole different skill you're honing. You're on the same set, only sitting in a different chair, and I want to explore that for a while. It's all part of the diversification thing. I have a book coming out in Spring 2001 from St. Martin's Press, and that's a whole new ball game, too. I've never done a book. It forces you to open up a few doors that are a little rusty. We're fiddling around with the title. One is *My Chin Can Hurt People* and then: *Confessions of a B-Movie Actor*. We need something that stands out more on a book shelf."

The project began thanks to an Internet encounter. "I got an e-mail from a literary agent: 'Ever felt like writing a book?' He had been to the website and read some of the anecdotes and rants," Campbell explains. "I said, 'Those actor books are boring unless you really like that actor.' I didn't like the approach of, say, Charlton Heston and his famous whirlwind life. So I finally took the approach that I'm going to tell it like it is in the lost world of the Hollywood middle class, the forgotten middle class.

"Ninety-nine percent of Hollywood books are about people who are brand names, people who have been famous for 30 years or they're just more obviously famous—the Tim Allens, the Roseannes, people who have been on hit TV shows. I haven't really been in any of that. I've always been on the second tier, and I don't have a problem with that at all. Most people in the industry are like me—they're working stiffs. You don't always get that big hit, you're in more obscure stuff, cult stuff, and what is that world really like, because that's most of the people in the business. It's just as interesting and as valid. It's a good chance—for the book—to demystify some of that fame-and-fortune stuff."

Plenty of sexual innuendo gets traded about—especially in the Marquis de Sade guest stint "X Marquis the Spot." Campbell would prefer a little less of such repartee.

While he awaits *Jack*'s fate, Campbell keeps working in that demystified business. "It's fine when I remind myself to have fun, because it can get very ordinary after a while, as absurd as that sounds. Acting can become a day job, when you go, 'OK, I might as well work for IBM here.' " Bruce Campbell, however, comfortably admits, "But when I snap my head around it, it really works out pretty well."

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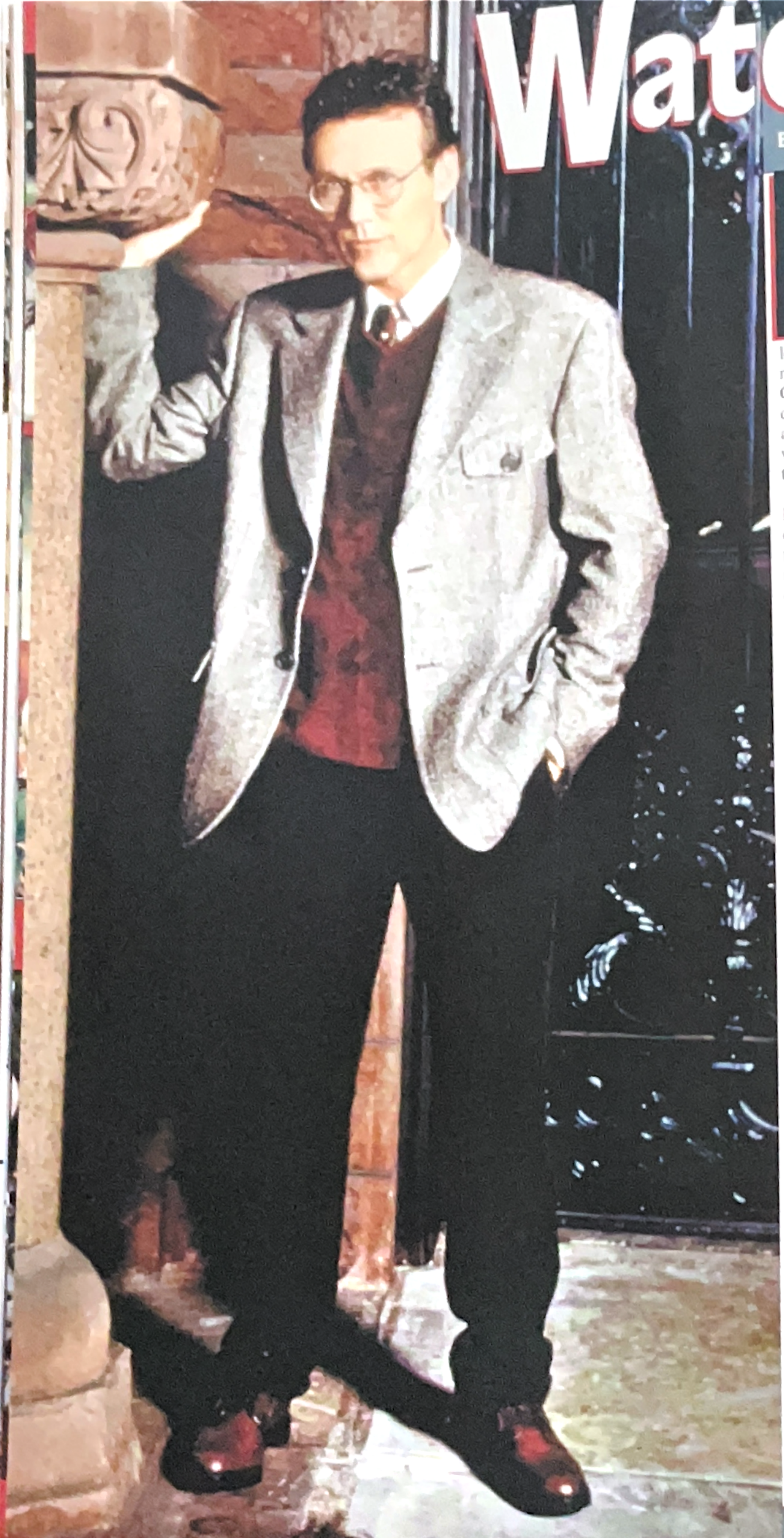

Photo: Frank Ockenfels

Watching the Watcher

Anthony Stewart Head assists Buffy at work & slaytime.

By JOE NAZZARO

Life has certainly changed for former librarian and Watcher Rupert Giles. As *Buffy the Vampire Slayer* viewers saw in the fourth season, Giles found himself a loose end after Slayer Buffy Summers and her friends enrolled in college. In the months that followed, his misadventures would include a run-in with members of the Watchers' Council, a bout of temporary blindness, demon transformation and his ongoing gig as a coffee house crooner—although which is the most frightening still remains to be seen.

For Giles' alter-ego Anthony Stewart Head, the past season has been just as full of revelations. While Giles may have taken more of a back seat to others in recent episodes, the actor still waxes enthusiastic about the series and its creator, Joss Whedon. "I actually think Giles came out of it very well," insists Head, who's making an appearance at London's Nocturnal 2K convention. After an early-morning drive from his home in the south of England followed by a full day of con activities, he's obviously quite tired, but when discussing his work on *Buffy*, that fatigue falls away.

"Initially, there was the problem of what happens when someone goes to college," continues Head about *Buffy*'s fourth season. "Part of the freedom of that experience is moving away from the adults. Therefore, as one of the adults in Buffy's life who's going to be left behind, where does that leave *me*?

"As that was being set up, I thought, 'What am I going to be doing now?' Joss, however, is too clever to let something like that idle. My story arc has been great fun. The whole notion of dealing with a mid-life crisis and where it takes you; we all go through a period when we think, 'What am I doing with my life now? What the hell is my purpose?' To be able to play that and see where it leads me was a great bonus."

Observant Role

Head, far from being concerned, has faith in *Buffy*'s creator and appreciates his work. "There has never been a time when I didn't see where the part was going, because Joss doesn't do that. There was a moment when the Committee turned up in my apartment, and when I read the next episode, Giles didn't have a scene with them. I said, 'This is the stand-off between Giles and the Committee. What's going on?' Joss said, 'Sorry, but that's not what the episode is about. And just to make matters worse, they go over to *Angel* and Wesley beats them up!' You can always talk to Joss about these things, and he is very candid and always has something extremely interesting up his sleeve. It's unlike any other show because of that.

"To be honest, I'm glad people say this is the best season yet. There are elements of each season that have been stunning—when I see repeats of stuff that were shot before, I think, 'That was a cracking episode!' Joss is moving from strength to strength playing around with the media, as he did with 'Hush,' which I thought was a great episode. I remember when he first wanted to do an episode where nobody talks—it was like [*laughing*], 'Are you *mad*?' Joss said, 'No, I just want to try.' But when he started to write the script, it was the hardest thing he had ever done, but it was just cracking. How do you tell a TV story where nobody can talk?"

One of the more unexpected fourth season developments for Giles was his emergence as a folk singer. Perhaps the Buffy-verse isn't quite ready for Giles' rendition of The Who's "Behind Blue Eyes" or an unplugged version of "Free Bird," but it's no big deal for Head, who actually got his first show business break in a 1981 revival of *Godspell*.

"It's interesting that in innocence, Joss said, 'Oh by the way, you *might* be singing in the next episode. We're toying with the idea right now,' but when the writers first came to him and said, 'Do you think Tony would mind singing?' Joss said, 'He actually sings very well.' They didn't want it to look like, 'Oh, we found out that this actor can sing, so we're going to put that in,' but I think it works brilliantly in the show. I recorded two tracks, because Joss couldn't make up his mind which one he wanted. He bunged the other one into a later episode, then said, 'I've written you some exposition in the last episode ["Restless"], and I want you to sing it.'

"When the writers first started talking about what Giles could sing, I was pitching Little Feat, trying to be cool, but Joss said, 'No, you can't go there.' In fact, when Joss first saw me sing, I did a version of 'Every Breath You Take.' Somebody pointed out that it was very apt, since it says, 'I'll be watching you.' Joss realized, however, that it was really too close to the mark. It's fun to do stuff like that—where it literally comes out of the writing—and see where it takes you. I just love singing, too; it was fun."

The *Buffy* staff may have enjoyed debating which songs would ultimately get the Giles treatment, but Head insists—and most audience members know—that his character has always been a rocker. "In 'The Dark Age,' Willow looks at an early picture of Giles in his teens as a bass player. It's actually my head stuck on Sid Vicious' body. It's a young me, much thinner than I really was as a teenager!"

Viewers first glimpsed young "Ripper," as Giles was once called, in the third season episode "Band Candy." Written by Jane Espenson, the story saw Sunnydale's adult population mentally regressed into teens after eating cursed confections. It isn't long before Buffy's Mom finds herself attracted to bad boy Giles, a punk rebel, and a brief-but-torrid affair ensues, consummated on the hood of a police car. "Jane's 'Band Candy' thing was slightly confusing," notes Head. "Somebody asked me why I had that accent. When I was in my teens—this is me, not Giles—it was the only way that I could be accepted as hip. I went to a grammar school and my father would correct me, because he was private school-educated. As soon as I was out of the house, I used to talk like [Giles from that episode]. That was the only way I could get by.

"When I read Jane's script, I thought, 'Well, that's one way to go with it.' She had written Giles in the T-shirt with cigarettes rolled up [in the sleeve], and that's more like '50s and early '60s. That wasn't *my* teens, so how the hell do we cross that? At the same

Photo: Richard Cartwright

Watcher Rupert Giles (Anthony Stewart Head) trains *Buffy the Vampire Slayer* (Sarah Michelle Gellar) on how to stake out the bad guys.

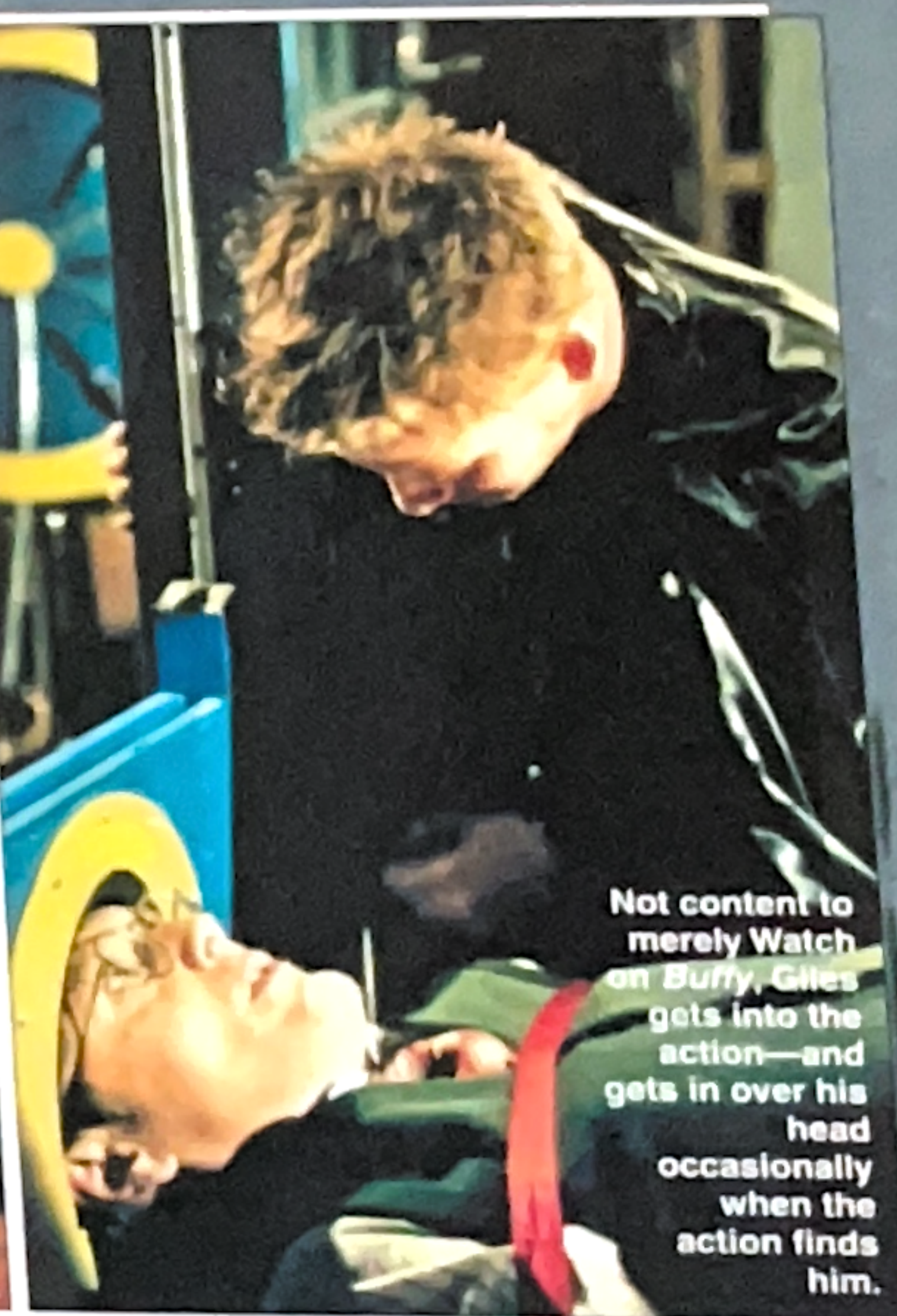

Photo: Richard Cartwright

Not content to merely Watch on *Buffy*, Giles gets into the action—and gets in over his head occasionally when the action finds him.

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